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"THE WIND CRIES MARY"

"ALL ALONG THE WATCHTOWER"

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"I WRITE SINS NOT
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KILLSWITCH ENGAGE

"MY CURSE"

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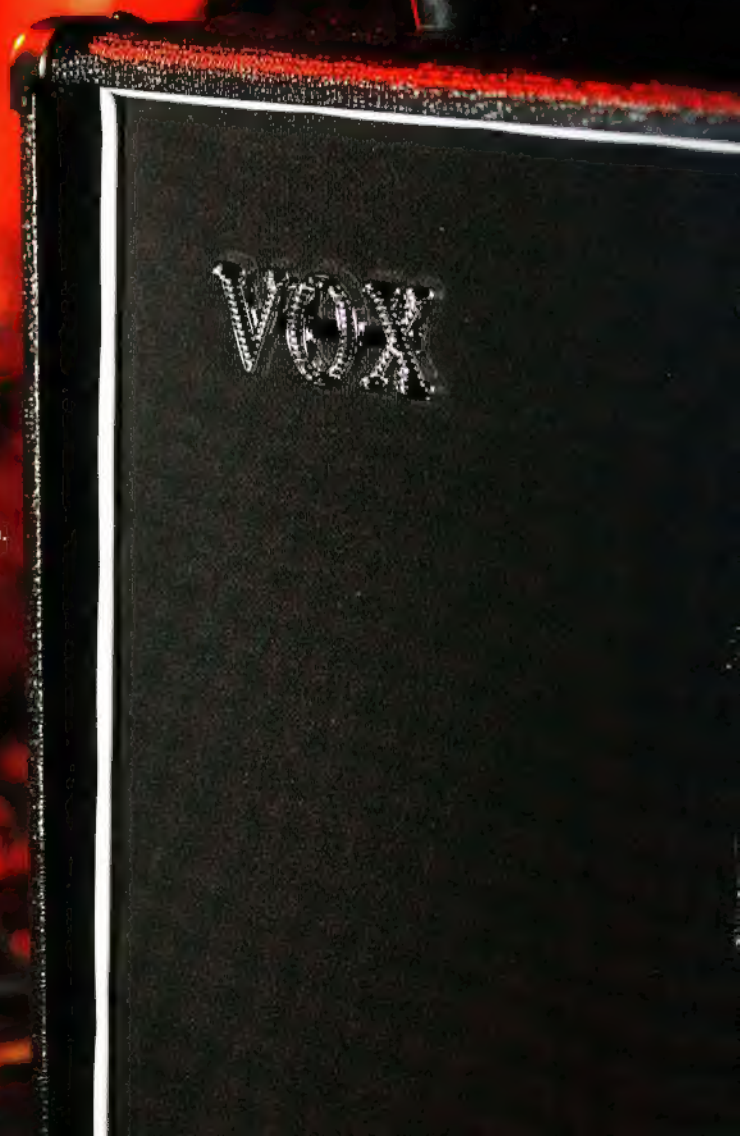


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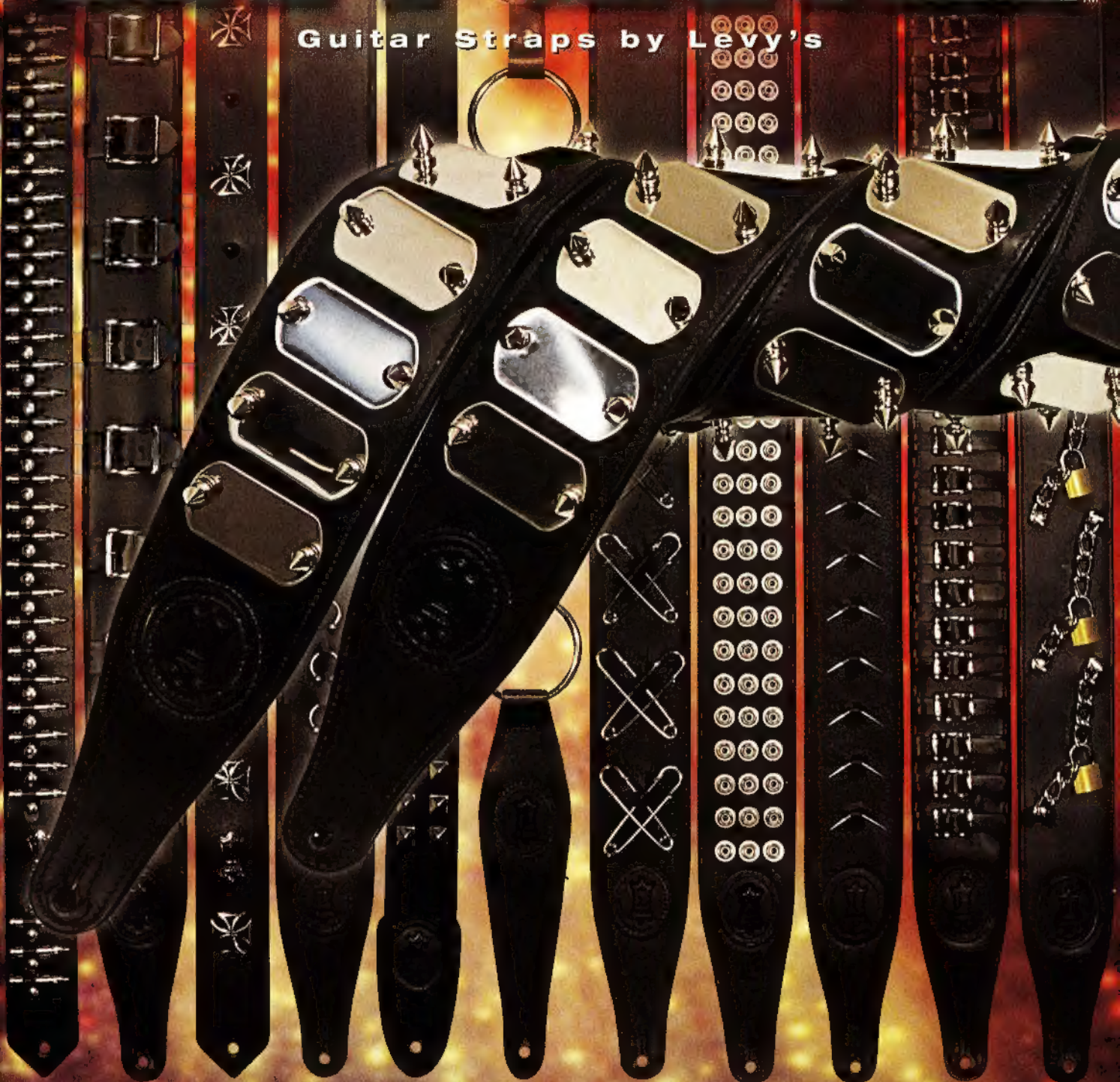


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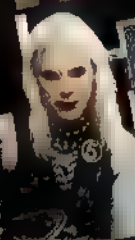


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A black and white photograph of Ben Curtis, a guitarist, playing a white Hagstrom electric guitar. He is wearing a dark, long-sleeved shirt and has long, dark hair. The background is dark and out of focus. The guitar has a white body with a dark pickguard and a dark neck with a light-colored fretboard. The headstock is dark with a gold-colored fleur-de-lis logo and the word 'Hagstrom' in script. The word 'SWEDE' is written vertically on the headstock.

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Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR). ISSN 1045-6295.

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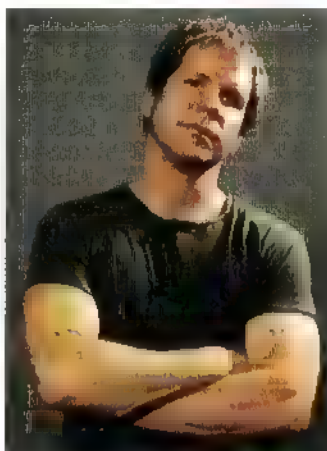
THE WOODSHED

FEBRUARY 2007

MAY THE FORCE BE WITH YOU

EVERY *GUITAR WORLD* Readers Poll yields at least one or two surprises, and this year was no different.

Take Dragonforce: Last winter, this British power metal band was barely on our radar screen. Yet, in just 12 months, Dragonforce have become the toast of the U.S. guitar-playing community. How did they do it? You could point to their show-stopping appearances on last summer's Ozzfest, and their adrenaline-injected album. But we prefer to think their two guitarists sealed the deal by spitting out the world's fastest solos while bouncing on trampolines.



If the Dragonforce win was a bolt from the blue, another Readers Poll victory came as no surprise. For Zakk Wylde, taking home the MVP trophy has become something of an annual event. But really, who else could measure up? Wylde rocked like a true guitar hero on the devastating Black Label Society album *Shot to Hell* and riffed like a legendary god of thunder all summer with Ozzy Osbourne. Besides, he had the balls to dress up as St. Nick and frolic with a little person for this month's cover, and to let us film him getting beat by a girl in a drinking contest (see the CD-ROM). When you get right down

to it, Wylde has enormous talent and a huge sense of humor, and if that doesn't qualify you to be MVP, I don't know what does.

But what gave us perhaps the greatest joy was seeing the Who's Pete Townshend win this year's Best Rock Guitarist category, after all, we've been Who fans for more than 30 years. To celebrate this legend's contribution to rock music, we've put together an appropriately lengthy and thought-provoking retrospective that puts Townshend's complicated vision into perspective.

From Dragonforce to Zakk Wylde to the Who—*Guitar World* readers have once again demonstrated the breadth of their taste and their capacity to surprise. Here's looking forward to another exciting year with the greatest, smartest and most talented guitarists on earth: you

—BRAD TOLINSKI
Editor-in-Chief

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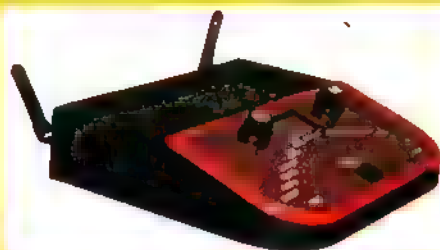
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PAGE TURNER

The articles in the Holiday 2006 issue on Jimmy Page's *Lucifer Rising* soundtrack and the story behind the Doors' "The End" were great! Not only are these wonderful stories about playing guitar but they also explore the amazing personalities involved



behind the music. The combination of lessons, book excerpts and original reporting is why I always read *Guitar World* cover to cover

—Buzz
Trenton, TN

plenty of Zeppelin and Metallica songs have graced your pages over the years, not nearly enough Sabbath transcriptions have appeared. Thanks for this gem from the Dio years!

—Scotch, via email

PAUL IS DUDE

I'm a big fan of your magazine, especially the CD-ROM. Not only do I enjoy watching guitarists show their hicks, I also dig [GW tech editor] Paul Riario's gear reviews. Man, that dude is talented! I salute you, Paul. Thanks for making the CD-ROM more interesting.

—Arsheyinluv, via email



Christian hardcore and metal scene?

—Lou, via email

WARTS AND ALL

Thank you for transcribing the Doors' "Peace Frog" in the Holiday issue. In the Sixties we would listen to the entire *Morrison Hotel* album, not just the radio singles. So it was nice to finally see one of the more obscure songs transcribed

—David Bartus
Oregon, OH

CARRY ON

Being a deployed soldier in Iraq, *Guitar World* really helps to keep me going. Even though I had to leave my guitar back in the States, your magazine's articles and lessons are still helping me become a better player. Please keep up the good work, and I'll keep reading.

—PVT Patrick Zollner
US Army, LSA Anaconda

HEAVEN SENT

Thank you for transcribing Black Sabbath's "Heaven and Hell" in the December issue. In the holy trinity of riffmeisters, Tony Iommi is the father, James Hetfield is the son and Jimmy Page is the (un)holy ghost. While

CROSS WORDS

Thanks for the article on Norma Jean [December 2006]. They're an incredible live band and have been my favorite act for a while now. Like Norma Jean, there are so many good bands out there with a positive message. Maybe it's time to do an article on the



IN THE HOLY TRINITY OF RIFFMEISTERS, IOMMI IS THE FATHER, HETFIELD IS THE SON AND PAGE IS THE (UN)HOLY GHOST."

LEAD ROLE

Thank you for standing up for the guitar solo. If God wanted only one sound from a guitar, he wouldn't have created them with six strings and all those frets. Guitars are made for soloing! Praise the Lord and pass the Krazy Glue. It does wonders for those bleeding fingertips (just let it dry before playing).

—Dave Doneghy
New York, NY

DEFENDERS OF THE FAITH



WAYNE M. JOHNSON

AGE 30s

HOMETOWN Syracuse, NY
GUITARS Ibanez RG570 and IC500 Iceman

SONGS I'VE BEEN PLAYING Mostly songs from the upcoming Caroline Blue CD *Nat for the Innocent* (myspace.com/caroline-blue)

GEAR I MOST WANT A Carvin V3 and a blue Ibanez RG1570



BYRON KIH

AGE 22

HOMETOWN Toronto, ON

GUITARS Washburn N1 Nuno Bettencourt Signature, ESP LTD M100FM, Epiphone G-400 Custom

SONGS I'VE BEEN PLAYING "Thief" by Jagged Black Desire

GEAR I MOST WANT A Tascam 2488 Portastudio



MATT VANDERVELDE

AGE 18

HOMETOWN Athens, ON

GUITARS Dean ML Dime-O-Flage, Epiphone Gothic SG, Hamer Vector, Segovia electric-acoustic

SONGS I'VE BEEN PLAYING "Save Me" by Damageplan and "Blood and Thunder" by Mastodon

GEAR I MOST WANT Mesa/Boogie Skilletto Trident head with 4x12 cabinet

NOT SO HARD

As a nine-year *Guitar World* reader, I've noticed a trend developing over the past year: increased coverage of new shred and metal players. I appreciate the technical proficiency and musicianship of these players, but what about guitarists in different genres, like Django Reinhardt, Joe Walsh, Matthew Bellamy (Muse), Nick McCage, Gem Archer, Noel Gallagher, Paul Weller, Johnny Greenwood, Ben Harper and so on? I love *Guitar World*, but I feel your magazine might be missing out on covering a whole different bunch of inspiring players.

—Alex N., via email



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COULD THIS BE MAGIC?

Eddie Van Halen's looks to reunite with Diamond Dave for '07 tour.

By **CHRIS GILL**
Photo by **NEIL ZLOZOWER**

AFTER a false start just over 10 years ago the moment die-hard Van Halen fans have dreamed about has finally arrived. Edward Van Halen has put past differences behind him and invited David Lee Roth to rejoin the band for a 2007 summer tour and possibly more. "I'm telling Dave, 'Dude, get your ass up here and sing, bitch! Come on!'" says Van Halen. "As it stands right now, the ball is in Dave's court. Whether he wants to rise to the occasion is entirely up to him, but we're ready to go."

Although Roth has neither confirmed nor denied whether he'll accept this offer yet, common sense suggests that he might as well jump at the opportunity, considering that his most recent activities have included fronting a bluegrass-oriented Van Halen tribute, a failed morning radio DJ gig and a stint as a New York City paramedic. As recently as last May, Roth expressed considerable enthusiasm about a potential Van Halen reunion, telling *Billboard* magazine, "I see it absolutely as an inevitability. I definitely see it happening."

If Roth does decide to sign on the dotted line, fans will not see the band's classic lineup. Instead, they'll be treated to a new lineup that's 25 percent more Van Halen, now that Ed's son, Wolfgang, has filled Michael Anthony's shoes as Van Halen's bassist. "Wolfgang breathes new life into what we're doing," says Ed. "He brings youthfulness to something that's inherently youthful. He's only been playing bass for three months, but it's spunky. He's locked tight and puts an incredible spin on our shit. The kid is kicking my ass! He's spanking me now, even though I never spanked him. To have my son follow in my footsteps on his own, without me pushing him into it, is the greatest feeling in the world."

These announcements are exciting news, especially considering how quiet the Van Halen front has been over the past few years. But the biggest Van Halen news of all—especially for guitarists—is yet to come. Don't miss our exclusive interview with Edward Van Halen in next month's issue of *Guitar World* for all the details.

OUT FOR JUSTICE

Damn right, actor Steven Seagal's got the blues

By **EDWARD B. DRISCOLL, JR.**

WHILE Steven Seagal is known best for his mastery of martial arts in such Hollywood killfests as *Above the Law*, *Hard to Kill* and *Under Siege*, there's a side to the 55-year-old action star that few people have seen. Until now. In addition to being one of Tinseltown's most bankable heroes, Seagal is also an accomplished blues guitarist with a pair of CDs under his gun belt. 2004's *Songs from the Crystal Cave* and his recent release, *Mojo Priest* (Steamroller Productions)

The disc pairs him with numerous blues luminaries, including Muddy Waters' great sideman Hubert Sumlin, Bo Diddley, Ruth Brown, Robert Lockwood Jr., Ko Ko Taylor, James Cotton and Willie "Pine Top" Perkins. "It was a dream come true to work with these blues legends," Seagal says, in a near-whisper of a voice that belies his tough-guy image.

Seagal says he's been playing guitar for "40-some-odd years" and estimates his ax collection at "several hundred" guitars. "I don't have anything phony, or reissues," he adds emphatically. Several of those guitars appear on *Mojo Priest's* CD booklet. The cover features a minty-looking 1950s Les Paul Black Beauty with an



**I DON'T
HAVE
ANYTHING
PHONY, OR
REISSUES."**

alnico "staple" pickup. Elsewhere, there's a beautiful 1938 Martin D-45 acoustic, and a 1959 Flying V once owned by Albert King. Seagal also owns the "V" that luthier Dan Erlewine built for King in 1972 with King's signature "Lucy" inlay.

Of the album's title, Seagal says, "I have a big background in mysticism.

and Japan, and yet I was quite into the blues, so guys always used to call me the Mojo Priest." And his favorite song on the album? "My Time Is Numbered," a reminder of "how short life is, and that we should all pay attention to awakening our spiritual selves and becoming better human beings while we're still here." 🌻

BETCHA CAN'T PLAY THIS!



ALEX SKOLNICK



"This is an intriguing lick I play in the Alex Skolnick Trio's cover of Rush's 'Tom Sawyer.' While the rhythm sounds like sextuplets, it's actually 16th notes phrased in six-

note groups. The result is a compelling syncopation effect wherein a 12 note cycle metrically shifts position each time it's played. Notice that the pattern takes three bars to resolve."



PICK OF THE MONTH



**KERRY
KING**
of Slaver

SONGS FROM THE WOOD

Thrice frontman Dustin Kensrue steps out on his own with solo debut.

By JON WIEDERHORN

DIEHARD Thrice fans undoubtedly will be taken aback by frontman Dustin Kensrue's solo album, *Please Come Home* (Island). There's no screaming, no flailing guitars, nothing that even resembles emo, post-hardcore or metal. Instead, Kensrue has crafted a batch of dusky alt-country songs that sound like a hybrid of Johnny Cash, Neil Young and Ryan Adams.

"I couldn't have put out anything people would have expected," he says. "If I wrote anything that was close to Thrice, I would use it for that band."

Kensrue even forsook his usual guitar rig, opting for "this crappy acoustic that I got at a pawn shop a long time ago for \$100. I didn't want things to be too clean. It's very easy to



make an acoustic record sound lame by having it be too polished."

Much of *Please Come Home* was written more than four years ago, but Kensrue didn't decide to make a solo record until last summer's Taste of Chaos tour. "I wanted to do something for a while, and I realized that if I didn't start right away, I wasn't going to be able to do it, since Thrice had to start working on a new record."

Now that he's done with his first solo album, Kensrue is eager to play the songs live. But he knows he'll have to wait. "I've been doing a lot of juggling recently," he says. "Now it's time to put the focus back on Thrice." ■

INQUIRER

PAUL STANLEY

By RANDY HARWARD
Illustration by STEVEN CIANCANELLI

What influenced you to first pick up a guitar?

To me, the guitar was the essence of, and the vehicle to deliver, rock and roll. It was always in my mind that being a singer was great, but a singer with a guitar couldn't fail.

What was your first guitar?

A used nylon-string acoustic that probably cost about 15 bucks. I kept hinting—or screaming—at my parents that, for my birthday, I'd love an electric guitar. I couldn't play at the time. When my birthday came around, they gave me this acoustic guitar, which I was very disappointed with and wouldn't pick up for quite a while. Finally I thought, What the heck? and started playing it.

What was the first song you learned?

"Down in the Valley" [an American folk song]. I was taking guitar lessons, and they weren't about to start off by teaching me rock and roll. The first rock song I learned was probably a Who song, but I can't remember what.

Do you recall your first gig?

My first gigs were in people's basements in New York. My first paying

gig was at a place on Northern Boulevard in Queens called the Beehive. I had really long hair, and I went into the bathroom and almost got my ass kicked. That's when I realized that what people were willing to accept onstage was not always okay offstage. You have license to be weird onstage, but as soon as you leave the stage, there's often somebody that wants to kick your ass.

Have you had an embarrassing moment onstage?

I can remember playing Philly and a girl jumping up and ripping the back of my outfit down. Aside from providing some additional ventilation, it didn't bother me too much.

What is your favorite piece of gear?

Any of the guitars that I've designed. The Washburns that I'm doing now [the Paul Stanley Series] are great guitars.

Got any advice for young players?

Yes: don't listen to advice. Most of the time, people will advise you to do something that you can't accomplish. And that's usually the product of their own failure. I didn't get where I am by listening to other people. Follow your heart, and follow your gut.



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Interview by **RANDY MARWARD**



"It's fast, right from the start. That's why we open with it."

Black Fire

Fury

Operation

Revolution

Trail

Keys Solo

Soldiers

Body Breakdown

Spirit

Through the Fire

Valley

"This is the new single, and it fits the vibe. The first two songs are fast, fast, fast, all the time. 'Operation Ground and Pound' starts slow and then goes fast."

"People need a break, and that's what this is here for. We used to play five songs before the ballad, but since all the songs on the new album are eight minutes long, we now play four songs before the ballad."

"Our keyboard player [Vadim Pruzhanov] actually plays guitar, too, and he believes that a keyboard solo is never as good as a guitar solo. So instead of having keyboard solos all over the songs, we give him his own solo spot during the show. He plays the keytar [a Roland AX7 keyboard synthesizer worn and played like a guitar], using beer bottles and whatever else is handy. Midway through the solo, me and Fred—our bassist, who's also a guitar player—come out and battle him in a shred contest. Sam [Totman, coguitarist] used to do it as well, but usually he's too drunk."

"It's a 10-minute song and a fan favorite."

"We like to go out on the hits. This is our oldest song and has the nice, slow midtempo part at the end, it gets everyone's hands up. We've finished with this song at every single show we've played, except for one, when they pulled the power. We did too much talking and the set went over."



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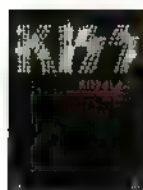


MARK HORTON FROM LAND OF GOD AND HIS ORIGINAL CRYBABY.

cry baby

FIRST KISS

From their earliest recorded performance to the arena bombast that reinvented the rock stageshow, Kiss' latest DVD is a peek into the group's beginnings.



KISS
Kissology: The Ultimate Kiss Collection, Vol. 1: 1974-1977
VHS CLASSICS

By JAAN UHELSZKI

IT may look like recruiting propaganda for the Kiss Army, but this two-DVD set (with a bonus disc of a Madison Square Garden concert) is more akin to a history lesson, or an instructional video on how to mount a full-scale music revolution. Spanning three years and seven concerts, this first volume of *Kissology* encapsulates the period during which Paul Stanley, Gene Simmons, Ace Frehley and Peter Criss left their New York City Chinatown loft to unleash their archetypal personas and barely

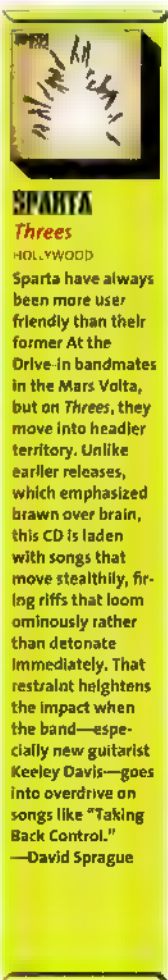
adept playing on an unsuspecting world.

Over the span of these formative years, you are able to see that some confluence of planets or musical epochs had conspired to allow the group to become a cultural force and a worldwide phenomenon. In video footage shot prior to the February 1974 release of their self-titled debut album, Kiss perform onstage, their makeup messy and unformed, and their musical talents in short supply. Yet, even here it's possible to see the ambition and unrelenting will that would make them superstars. For Kiss (like the punk rockers soon to follow), time would prove that a lack of musicianship wasn't nearly as important as your timing. And as *Kissology* demonstrates, Kiss were an idea whose time had come. The DVDs provide the evidence, if not an explanation of why they took the world by a fire-spitting storm.

The discs are full of sensory treats. A brief documentary from 1975 chronicles the group's two-day stint in Cadillac,



Winter Carols



SPARTA
Threes
HOLLYWOOD

Sparta have always been more user friendly than their former At the Drive-In bandmates in the Mars Volta, but on *Threes*, they move into headliner territory. Unlike earlier releases, which emphasized brawn over brain, this CD is laden with songs that move stealthily, firing riffs that loom ominously rather than detonate immediately. That restraint heightens the impact when the band—especially new guitarist Keeley Davis—goes into overdrive on songs like “Taking Back Control.”

—David Sprague



Essentially Yes



SWITCHFOOT
Oh, Gravity
SONY

Over its past six albums, this covertly Christian band has replaced its cautionary tales and infectious guitar pop for something more substantial and haunted, adding a tougher strain into their sometimes poppy mix. Blame it on new producers Tim Palmer (Pearl Jam, Ozzy Osbourne) and Steve Lillywhite (U2, Phish), or on former touring guitarist Drew Shirley's increased role. Whatever it is, Switchfoot has added enough gritty, anxious guitar runs, moody synths and restless soloing that recalls *Badmotorfinger*-era Kim Thayil to make this a compelling listen.

—Jaan Uhelszki



Between Two Worlds

Michigan, where the local high school football team rode to victory after prepping for games by listening to Kiss records. Elsewhere, Gene Simmons sets his frizzy hair aflame and, later, is seen forgetting the words to “Let Me Go, Rock ‘n’ Roll,” while Paul Stanley shoots him poisonous looks, giving fans a real slice of what being on the road with this often-turbulent band was like.

The extensive footage is from the band's own vaults and is of varying quality, although much of it is extremely good and well preserved. (Then-manager Bill Aucoin started out as a television producer and kept a close watch on the group's filmed aesthetic.) The few exceptions to this include amateur video footage from Ace Frehley's wedding, at which the bare-faced band perform “Rock and Roll All Nite” and “Shout It Out Loud.” Included as a hidden “Easter egg” on disc two (just click the KISS logo on the main menu), the video is dark, and often out of focus, but it is nonetheless a compelling piece of Kissstory.

What really makes this collection so important is that these were the glory years in the band's trajectory. It's heartening to see Ace throw a comradely arm over Paul Stanley's bare shoulder as they sing the chorus of “Rock and Roll All Nite” in Detroit in 1976, knowing what would later happen with the former friends. There is an unmasked, exposed innocent quality in some of this footage, and it is the better for it. ♦



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BLACKIE MAGIC

**Fender Custom Shop releases tribute edition
Eric Clapton's "Blackie" Strat.**


IT MAY BE A MONGREL, but my, what a pedigree "Blackie." Eric Clapton's famed Stratocaster, is no off-the-shelf Fender but a bespoke ax that the guitarist built from three second-hand Strats in the early Seventies. When auctioned in June 2004, Blackie was purchased by Guitar Center for a staggering \$959,500—to date, the largest sum paid for a guitar at auction.

If ever there was a Strat to replicate, this is it. And now the Fender Custom Shop has done just that. In late November, the shop released its limited run of 275 Blackie Tribute Strats—185 for Guitar Center retailers, 90 for the international markets. At \$24,000 a pop, the Blackie Tribute Strat doesn't come cheap, and with good reason: it's one of the most work-intensive reproductions the Custom Shop has made, including its Tribute Series reproductions of Jeff Beck's Esquire, Stevie Ray Vaughan's "Number One" and the late-Sixties white Strat Jimi Hendrix played at Woodstock.

Blackie was Clapton's main guitar from 1973 to the mid Eighties and appears on numerous hits, including "Cocaine," "Wonderful Tonight," "I Shot the Sheriff" and "Lay Down Sally." The years of heavy use as Clapton's workhorse are evident in the guitar's chipped finish, sweat-stained fretboard and cigarette burns on the headstock.

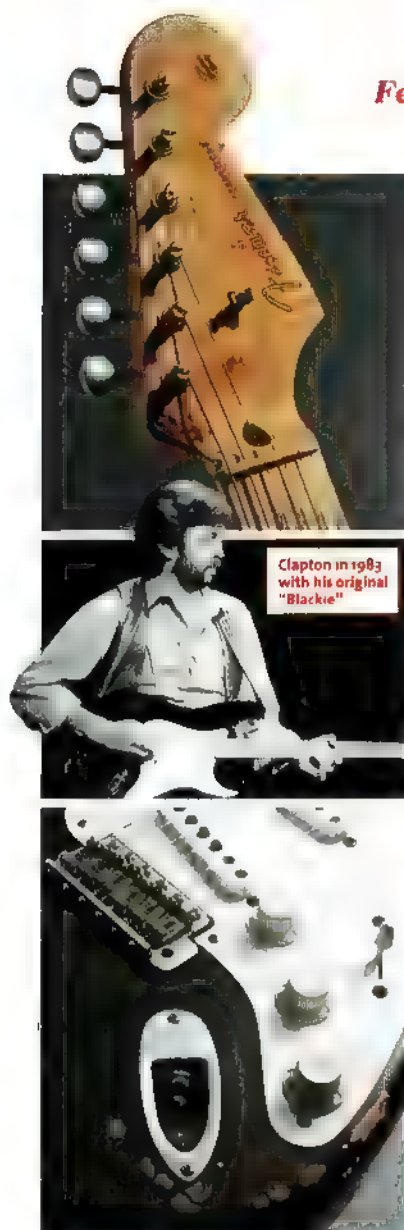
To recreate the years of wear and tear for the Blackie Tribute, the Custom Shop had to create new techniques for ageing that accurately replicate years of playing and use. The

effort certainly paid off. When presented with the Blackie Tribute prototype backstage at the Royal Albert Hall last May, Clapton remarked, "I love it! How can I get one?"

Each Blackie Tribute Strat comes with a replica of its original Anvil case, a certificate of authenticity and the *Crossroads* CD box set. The guitars are available exclusively at Guitar Center stores. A portion of the proceeds from sales will benefit Clapton's Crossroads Centre rehabilitation facility in Antigua. 

ON DISC

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SHOWING THE MAKING OF
THE "BLACKIE" REPLICA!**



Clapton in 1983
with his original
"Blackie"

The replica Blackie Anvil case

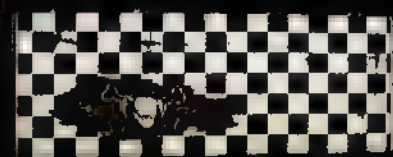


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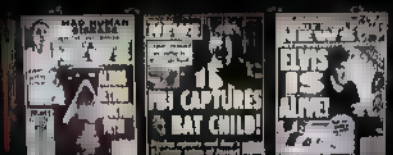
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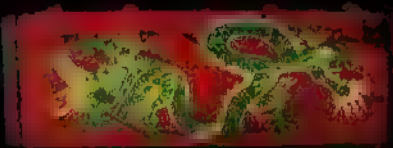
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REAL NEWS



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OK GO

Fancy Footwork

By **BRIAN STILLMAN**
Photograph by **ANNA DICKSON**

OK Go's sudden success demonstrates how the internet can jumpstart a group's career. In 2006, they were just another band of young musical hopefuls when two of their homemade videos—one of which, "Here It Goes Again," displayed the most innovative use of treadmills in rock video history—were posted to YouTube, resulting in a torrent of downloads.

"We're actually the reason Google bought the site," deadpans singer Damian Kulash. "I think we made about \$30 off that deal."

While Kulash insists that the band had no marketing strategy in mind when they uploaded the clips, there's no denying that, more than two million downloads later, OK Go—which also features Andy Ross (guitar), Tim

Norwind (bass) and Dan Konopka (drums)—are a bona fide success. Which might be why their latest record, 2005's *Oh No* (Capitol), has just been reissued with a second disc that includes all the band's videos, from the home brewed to the professionally distilled.

Of course, the music still holds up. The group serves up straightforward rock and roll with just enough pop hooks to keep singles like "Here It Goes Again" and "Do What You Want" lodged firmly in the brain.

"Everything is about specific genres, and rock and roll doesn't really sell as well as it used to," says Kulash. "So the only idiots you get playing rock and roll are the people who don't expect to make any money anyway. They're free to break the rules, and you end up getting really interesting music."

While their music might be tried and true, both guitarists have surpris-

ingly modern rigs. "We're both gear heads," says Ross. "We use GCX MIDI pedal boards to route our signal to any one of our pedals, as well as to the different channels of two different amps each. It gives us so many different combinations of sounds. And it all fits in three rack spaces."

"We're pretty fancy," agrees Kulash. "But I like knowing that if we wanted to, we could just plug in and play. That's rock and roll."

GUITARS (Ross) 1979 Gibson Les Paul Standard, (Kulash) Sixties Epiphone Olympic

AMPS (Ross) Matchless Badcat DC-30 2x12 combo with two custom-designed Celestion speakers, Fender Concert, with Eminence speakers; (Kulash) Guytron GT-100

EFFECTS (Ross) Electro-Harmonix Micro Synthesizer, Boss tremolo; (Kulash) Electro-Harmonix Micro Synthesizer and Black Finger, Menatone King of the Britains

STRINGS (both) D'Addario



Andy Ross (left) and Damian Kulash

AMITY LANE

ALBUM *The Sound of Regret* (Corporate Punishment)

THE SOUND

Modern alternative rock with electronic flourishes

HISTORY Led by ex-Trust Company guitarist/vocalist Kevin Palmer and bassist Josh Moates, the Montgomery, Alabama, group's debut album, *The Sound of Regret*, features the heavy guitars and pop sensibilities of Palmer's



prior outfit, but is enhanced by the electronic textures provided by Kevin's wife, keyboardist Layla Palmer, and sampler Jason Rash.

TALKBOX "My objective with this record was to have fun," says Palmer. "That approach allowed me to have more freedom with my playing."

SCOTT JONES

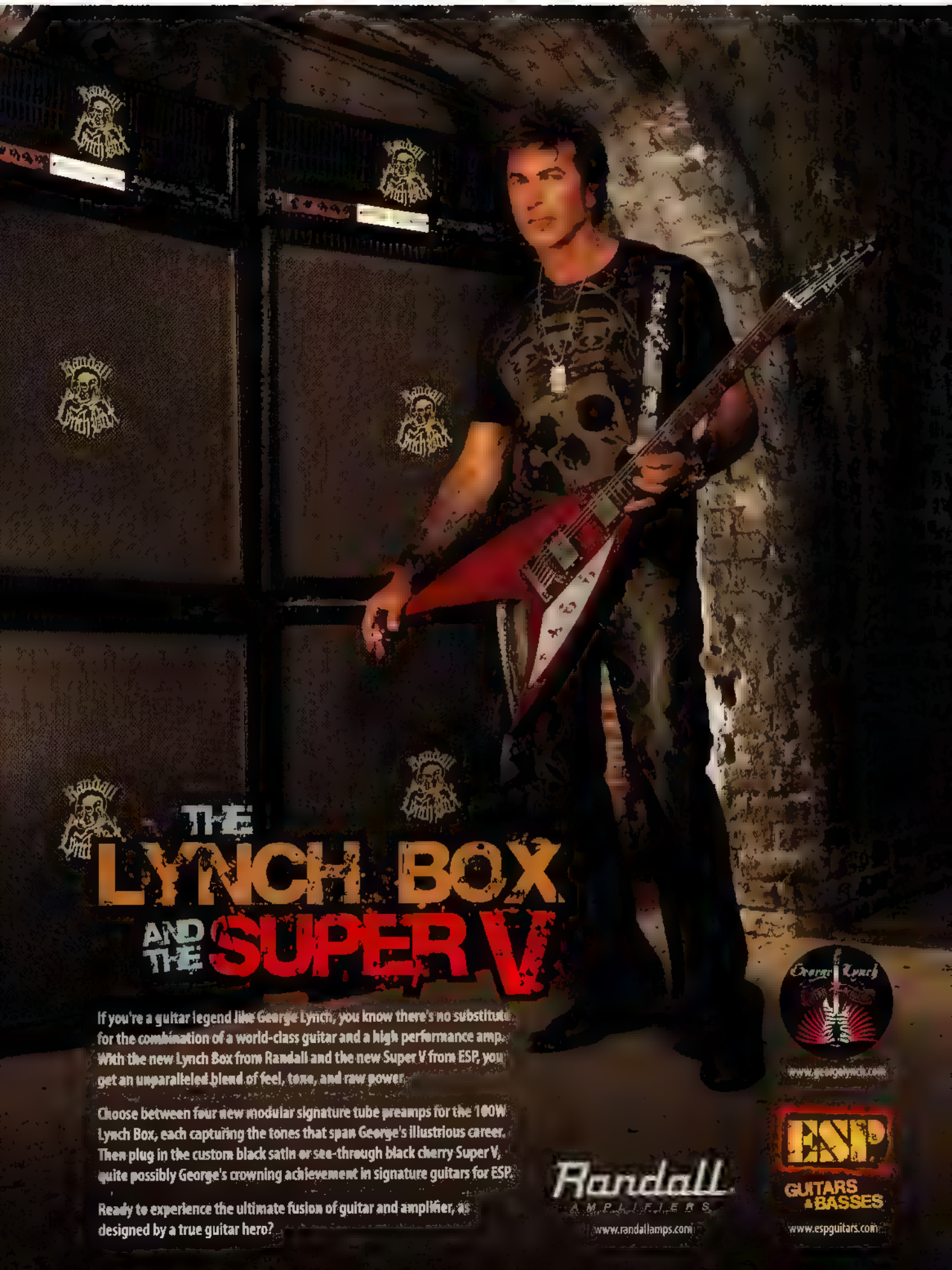
ALBUM *Freedom* (Progressive Arts)

THE SOUND Hardcore cerebral fusion that combines chops, feel and graceful phrasing

HISTORY The St. Louis guitarist played all the instruments on *Freedom*'s impressive and varied tracks. His soon-to-be-released second CD, *Convergence*, features fusion greats including Virgil Donati, Scott Henderson, Brett Garsed, Chris Poland, Ron Thal and Greg Howe.

TALKBOX Says Jones, "I strive to break barriers between genres, learn from all music and build bridges to other players."

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DEFTONES

Two years after entering the studio, Deftones have finally emerged with the stunningly heavy Saturday Night Wrist. Stephen Carpenter explains why it took so long.

By **NICK BOWCOTT**
 Photograph by **RYAN RUSSELL**

STEPHEN Carpenter admits he has mixed feelings about Deftones' latest album. On the one hand, *Saturday Night Wrist* is garnering the band its best reviews in years. On the other hand, sessions for the new album, Deftones' fifth full-length release, stretched on for nearly two years when singer Chino Moreno took a year and a half off to tour with his side project, Team Sleep. As Carpenter explains it, Moreno's departure was exasperating for the group.

"I was angry and everyone was unsure what was going on," says the guitarist. "I didn't feel like we were gonna break up, but I knew we had to make some real serious choices about what we wanted to do."

Thankfully, the hiatus didn't break up the band. And despite the tensions caused by the delay, Deftones remain a tight and unified band. "There's been a lot of chaos, but it's all been for the better," says Carpenter. "We're stronger now than we've ever been. It took us a while, but it all came togeth-

er in the end."

And what an end it is. As many fans have discovered, *Saturday Night Wrist* is the strongest and most dynamic Deftones album since their critically acclaimed *White Pony*, released in 2000. Moreno's haunting vocals and Carpenter's angular ax work combine to create a stunning sonic landscape that bounces from beautiful to brutal while remaining cohesive. As for the album's unusual title, Carpenter explains that it was inspired by a medical condition known as radial neuropathy, commonly called "Saturday Night Palsy." "It's what happens when you pass out with your arm slung over the back of a chair," he says. "Your wrist and fingers get weak, and the back of that hand gets numb."

The long road that led to *Saturday Night Wrist* began at the end of 2003. After compiling riffs in their Sacramento rehearsal studio, Carpenter and Moreno, along with drummer Abe Cunningham and bassist Chi Cheng, rented a house in Malibu so they could live and work together. The reinvigorated Deftones emerged from their Malibu retreat with a batch of demos and a desire to look for a new

producer. Since the band's 1995 debut, *Adrenaline*, Deftones have worked with producer Terry Date, but realized it was time for a change.

"We wanted someone new who could really push and challenge us. We needed a good kick in the ass," says Carpenter. "We've known Terry for too long for that to happen. He's just become too good of a friend."

Instead, the band sought out legendary producer Bob Ezrin, whose impressive résumé boasted work with from artists as diverse as Pink Floyd, Jane's Addiction and Kiss, a choice that initially provided exactly the kick Deftones needed. "Everyone was really focused on what they wanted to achieve," says Carpenter. "By spring 2004 we started recording stuff, then we did a little tour. We finally worked our way to Connecticut, where we stayed for a few months and recorded at Ezrin's studio there."

There, in typical Deftones fashion, the creative process downshifted into a slow-going affair. "There's no recipe for it," says the guitarist. "It's just what we do. We'll sit there and jam on shit. Sometimes we're fast, but generally we're pretty slow." Unfortunately,



**WE'RE
PROBABLY
THE LAZIEST
BAND ON
THE PLANET."**



the group's methods were at odds with Ezrin's. A disciplined producer, Ezrin maintains a strict schedule and expects artists to show up with completed songs. "We don't work that way though, and I don't think he was expecting us to be so unprepared," says Carpenter. "I've said it before, we're probably the laziest band on the planet. We definitely don't work to a plan!"

Even so, Deftones managed to lay down many of the album's instrumental tracks by the end of 2004. During a return to Sacramento in early 2005, the group wrote a few more songs and laid down additional tracks. Moreno had just begun laying down his vocals when he left for the Team Sleep tour. The sessions didn't resume again until that fall. Even then, it took the group until spring 2006 to complete recording.

Despite his anger over Moreno's Team Sleep obligations, Carpenter put the time off to good personal use. "I got to golf everyday for almost six months straight," he says. "I got really good."

Throughout Deftones' career, Carpenter has acted as their quality-control agent to ensure they keep that essential heaviness as the root of their complex, brooding musical vision. "I was definitely a metalhead, growing up," the guitarist says. He still cites Swedish math-metal masters Meshuggah as his all-time favorite band, alongside Led Zeppelin and Depeche Mode.

But while Carpenter's ax adds considerable weight to *Saturday Night Wrist*, the guitarist credits Moreno for creating the album's heaviest tracks. "A lot of that is Chino's work. I laid back a lot on the writing process this time. I really just wanted to jam with everyone, hear their ideas and play off of with them."

As an example of group collaboration, Carpenter points to the track "Rats! Rats! Rats!" "That was a song that I brought a lot of myself to, but everybody really contributed their input to it. That's pretty much the process we all jump in, jam and mold an idea together."

Carpenter's tools for *Saturday Night Wrist* remain the same as they have for several years now: his Marshall JMP 1 valve MIDI preamp and his standard and baritone ESP seven-string guitars, which he tuned down to G# (standard seven-string tuning, B E A D G B E, tuned down one-and-a-half-steps). For much of *Saturday Night Wrist*, the guitarist also drops the low string down one step, from G# to F#, so his tuning is, from low to high, F# C# F# B E G# C#.

Even so, Carpenter never used anything heavier than a .059-gauge

string. "My buddy Christian [Olde Wolbers] from Fear Factory was telling me to use a .079-gauge low string, 'cause it sounds sick. I was like, 'Jesus, that's a bass string, bro!'"

Though Carpenter complements his Rocktron Intelliflex and TC2290 rack effect processors with numerous stomp boxes, he plans to simplify his rig after the group's tour. "I'm going to strip my entire rig down to the bare minimum."



The heart of my tone has always been my JMP-1 preamp. My shit's not buried in effects at all so it's not like I need a bunch of junk on my pedal board. I need to consolidate, because right now I've got so many pieces that are essentially doing the same job."

As for which of the new songs he looks forward to playing on the road, Carpenter insists he has no favorites. "Every song on *Saturday Night Wrist* is the result of a process unique to that song. They're all created equal." ●



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ZAKK WYLDE

He's played guitar for Ozzy, burned brain cells with Dimebag and pounded more beers than anyone can count. But what Guitar World readers really want to know is...

What inspired you to pick up a guitar?

—Abe

For me, it was always about the Les Paul. Jimmy Page played one, and so did Randy Rhoads. When I was young, I remember my buddy Frank had this Les Paul copy. One day he cut apart a package of Gibson strings and taped the Gibson logo across the headstock. We all freaked out, because "Frank had a Gibson Les Paul!" [laughs] I kid you not, bro. It had Scotch tape on it, but we were so freaked. Frank was the neighborhood god. Actually, not much has changed since then; it's still about the Gibson Les Pauls.

How many beers are too many?

—Kevin Gress
Nicholson, PA

It's like Clint Eastwood said: "A man's gotta know his limitations." I probably have two or three beers before the show. The whole thing is that I never go onstage fucking wasted. Being too smashed to play is the worst. Plus, I always like being in control. I don't smoke and I've never done drugs in my life. But I do enjoy having a couple beers before a show to relax me and mellow me out.

What is your favorite guitar solo out of the songs you have done with Ozzy and Black Label?

—Ian Giadorno

“LOOK AT BARBRA STREISAND. SHE'S STILL FUCKING KILLING IT.”

From the Ozzy stuff, I'd say "No More Tears." I did that solo in one take. I wanted to double it and do some other shit, but we ended up just leaving it. It's like my "Stairway to Heaven" solo, because you can sing the fucking thing. Really, its whole structure—with the strong melody and the fast thing at the end—is basically a Jimmy Page solo. Ozzy's always loved the "Mama I'm Coming Home" solo. But it's so fucking easy; I could play that solo with a broken hand! For Black Label, I'd pick "New Religion," off the new record, *Shot to Hell*. That's a cool solo.

You've inspired so many guitarists. I'm curious if you ever notice younger players ripping off your techniques and then go back to your room and practice to stay ahead of the curve?

—Mark
Springfield, MA



No. I just do what I wanna do. Here's the thing: If when the Sex Pistols and the Clash came out, we saw Jimmy Page with a green mohawk and Robert Plant with piercings and tattoos and "Anarchy" written on him, everybody would've been like, "What the fuck are you guys doing?" [laughs] "You're Led Zeppelin. Just keep making fucking great Led Zeppelin records. That's all you need to worry about!" It sounds like a comedy sketch, but it's amazing how many bands get wrapped up in "keeping up with the Joneses."

I remember jamming with Axl Rose, and he was like, "Look at Fred Durst and Eddie Vedder. They're on the cover of *Rolling Stone*. Man, they've got something good going on." I go, "You're joking, right? That dude wears a backward baseball cap, and you're Axl fucking Rose. Are you outta your fucking mind? Eddie Vedder can't lick your balls on a good day!" [laughs] I'm not joking, man. I am stating fact. Whatever musical trend was popular, Axl wanted to do it.

It happens all the time. People even tried to get Ozzy to do these songs by the Offspring. Randy Rhoads must have been looking down going, "You gotta be kidding me." Because what those guys created with *Blizzard of Ozz* and *Diary of a Madman* was the launching pad; it was the blueprint for everything. And the record company's trying to feed us the fucking Offspring! [laughs] I was like, "Ozzy's a fucking lion, man. He'll never be a zebra."

You gotta keep it real. Like AC/DC—they don't change, they just keep writing great songs. AC/DC aren't trying to be like anyone but AC/DC.

What was it like working with the guys from the *Aqua Teen Hunger Force* cartoon? [Wylde appeared as himself in an episode of the *Cartoon Network* show.]

—Carlos

It was fucking awesome. When I first saw the show, I didn't get it; I thought they were all on hallucinogenics. But it was total comedy. Now, I'll do whatever they want me to. They were so beyond gay, it was great.

I know you and Dimebag Darrell were really tight. How did you guys actually meet?

—Matthew Little

I was in Europe with Pride & Glory [Zakk's mid-Nineties group]. We both did the Donington festival, and Pantera just destroyed the place. Aside from Black Sabbath, Pantera are

"I'VE NEVER HAD A DUI. I'VE NEVER BEEN IN JAIL."

the most powerful band I've ever seen. Dime's playing was beyond sick; the band was pure power. Dime saw me play, too, and after the gig we both came over and complimented each other's playing. That's when we first started becoming buddies. It was like Johnny Winter and Jimi Hendrix; they first dug each other's playing, and then they finally hooked up and became buddies.

You're largely regarded to be the "last guitar hero." How does it make you feel to hold this title?

—Ken Burrows

Well, the other day I was telling my wife, Barbaranne, that my cape was getting a little worn out. [laughs] It's getting frayed at the bottom, and my spandex trousers are fucked up. I was also thinking I should change the uniform so I don't have to wear my underwear over my trousers like Superman. [laughs]

"Guitar hero" makes me sound like I'm gonna jump into action or something! [laughs] Put it this way: if I can inspire 14-year-old kids to pick up the guitar the same way Eddie Van Halen and Randy Rhoads did to me, then I'm all for it. It's really a trickle-down effect. It started with Les Paul, and then you've got everybody else: the Beatles, Hendrix, Jimmy Page, Jeff Beck, Clapton, Eddie Van Halen, Randy and all the guys. Dime and I used to always say, "Without those guys there'd be no Dime or Zakk."

So I always ask those kids who come up to me, "Do you know Al Di Meola? Keith Richards? Clapton? Paco de Lucia? Randy Rhoads?" You gotta go back farther than Zakk. Just listen to Yngwie Malmsteen, bro. That's the limit. Anything better than that and I think you might explode! [laughs] I didn't reinvent the wheel. I'm just putting new trends on it.

I've got an Epiphone Les Paul with your EMG pickups, and a Peavey Triple XXX head with JJ tubes. What effect pedals would you recommend to more closely emulate your sound?

—Aaron (SDMF)

If you're after my sound, get all my Dunlop pedals, the MXR stereo chorus, [Zakk Wylde] overdrive, Rotovibe and the [Zakk Wylde Signature] wah. I don't just endorse them, I use them.

In 1993, you sat in with the Allman Brothers Band at Great Woods for an astounding

Traveling these days...with the lines and the crowds and the body searches.

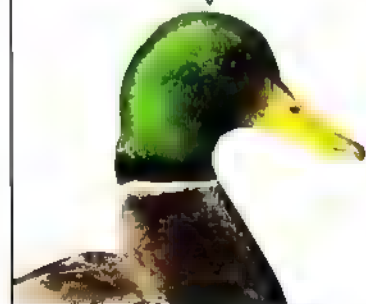


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Flying is a pain. That's why I road trip.



Oh. I just flew in from Miami and, boy, are my arms tired!



That joke only works if you're not a duck.



set. How did that come about? What preparation did you have with the Allmans?

—Travis Glotzbach
Louisville, KY

The Allman Brothers' manager, Jonny Podell, knew I was a huge fan. So when

something happened with Dickey and he couldn't do the show, Jonny called me. I was in the studio with Ozzy at the time. They flew me out on Saturday night for a show at Great Woods in Boston the next day. During rehearsal Gregg Allman comes over to me and

says in his slow southern drawl, "Yo, Zakk brother, you know how to play fucking 'Dreams,' bro?" And I was like, "Oh, the Molly Hatchet song?" [laughs] And he goes, "Man, another comment like that and we're gonna have to send you back home." [laughs] They hate Molly Hatchet! And I'm talking about Molly Hatchet to the guy who originally wrote that amazing song!

But the show was cool as shit, man. To me, it sounded like Mahogany Rush playing with the Allman Brothers. [laughs] It was hilarious. After the first show, they were like, "We love you Zakk. Now get the fuck outta here." I guess the Molly Hatchet and Frank Marino shit didn't go over too well. [laughs]

What is your favorite guitar album and why?

—Tim Gregg

The list is endless, but if you wanna hear sick guitar playing, *Friday Night in San Francisco* [a 1980 live album with Di Meola, McLaughlin and Paco de Lucia] is the record to buy.

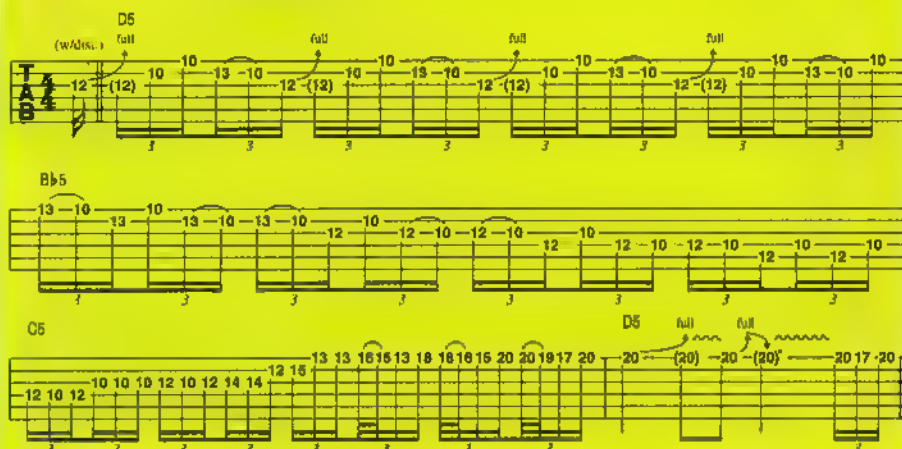
It seems as if you've mastered your craft, although I've read that you say you're always trying to get better. Right now, what aspects of your playing are you working on?

—Ben Rowe

Richmond, VA

"Mr. Crowley"

FIGURE 1 "Mr. Crowley" first guitar solo (2:08)



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Wow, you don't come across too many lions in the city. At least not this far from 64th Street.



I made a daring escape from the zoo this morning.



You're a lion on the lamb.



I'm going to ignore that...I need someone to help me learn the ropes of city life.



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I just bought John McLaughlin's video, *This Is the Way I Do It*. I just try to watch other great players. You can *always* get better. Right now, 'cause we're so busy, I just warm up for an hour before we go onstage. I go over jazz scales, country licks...stuff that's outside the metal genre. I always try to keep my chops up.

I've enjoyed hearing how much your singing has changed between *Pride & Glory* and *Shot to Hell*. What have you done to make your vocals sound the way they do today?

—Ryan

It's like playing guitar: the more you do it, the better you get. I think of it like wine: it should get better with age. I'm influenced by Ozzy, Gregg Allman, Ray Charles and Ronnie Van Zandt. They're my big four. I saw Ray Charles before he passed, and he was great. And for fuck's sake, look at Barbra Streisand. She's still fucking killing it, hitting every note. She can do everything.

You seem to party a lot. When's the last time you got really wasted and did something crazy?

—Cowson Streud

I can't really remember the last time I got so crocked and shit faced that I was like, "What the fuck happened

Check out this month's CD-ROM for video of Zakk taking on *Guitar World* associate art director Alexis Cook in our brew-chugging contest, **BEER FIGHT!**

last night?" I got so much goddamn work right now. And also, I gotta be honest with you: I'm getting older, man. I'm kinda over it.

But the best was back when Sharon [Osbourne] had me go down to a fucking rehab. I went in at 11 in the morning, and at 1 p.m. I jumped the fence and left! [laughs] I was like, "I've got too much work on my plate. I gotta get outta here." I don't surround myself with losers. I've never had a DUI. I've never been in jail. I never missed a show. I just like drinking beer and hanging with the guys.

I love your music and your look, especially your beard of doom. How long did it take to grow? Do you have any grooming secrets?

—Mike

Just let it go, man. Who gives a shit. Don't cut it. The



reason I started growing the beard was because I was tired of shaving every day on the road. Actually, Ozzy wanted me to cut it, but I was like, "Ozz, I'm not Justin Timberlake and I'm not 19 years old. I'm a grown man. I don't like hanging out with teenage girls." [laughs] Then I was like, "Let's

see how gay and stupid this beard can get." So the guys and I started having a contest to see who could grow the biggest, stupidest beard. I'm the only one who still has it, so I guess I won the douche bag award! [laughs]

How much can you bench?
—Joey Giordano

I'll throw, like, 275 on there. That's about as heavy as I'll go, because sometimes I feel like I'm getting tendonitis in my elbows. I'm definitely not throwing 500 pounds up there. But I tell my wife all the time, "Sweetie, I bench 805, and I've got a 15-inch cock." [laughs]

You and Dime had many adventures, but if you had to choose

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SC model shown. ©2006 American Honda Motor Co., Inc.

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Just one, what would be your favorite memory of Dimebag?

—Don Bess

Definitely us in the truck. That was the fucking best. I was driving and Dime was in the passenger side. I ran over, like, 10 stop signs, fences, a park...we were going, like, 20 miles an hour and slamming it into reverse and then back into gear. I thought the car was a rental, but it was Dime's manager's wife's car! [laughs] She had bought it the day before! That was some quality shit. We were so stealth that we left a trail of broken shit and mailboxes that led right into Dime's fucking house! When the cops came down, they already had the license plate...because it had fallen off the front bumper. [laughs] That was beyond gay hysterical, bro.

I'm a big fan of Randy Rhoads' crazy solos. How do you remember long solos like 'Mr. Crowley'? Any memory tips?

—Ben Merchant

Keep drinking beer. [laughs] Through my experience dealing with Ozzy and having a wife and three kids, I've discovered that beer improves the memory...and heals the pain!

When you first joined Ozzy's band, you looked like the next Fabio! I bet you were pulling tons of chicks. Do you find you attract a different kind of woman now that you look like a dirty biker?

—Kirsten Pyle

You mean since I've been working at the gay brothel? [laughs] I've been attracting some shit I don't even have the words to describe!

What is the most important element in achieving your tone?

—Stephen Hencke

Well, the good Lord obviously gives you certain gifts, but what you do with them is really up to you. You gotta apply yourself. I don't care how much talent you got. It's like if you're a baseball player: if you don't take batting practice, stay healthy and work your ass off, you're never gonna reach your potential. You can always get better on the guitar, but you gotta constantly practice. There is no substitute for hard work, I don't care how good you are. You could be the heavyweight champ of the world, but if you ain't training, you're gonna get your ass kicked. Same with the guitar: if you lose your drive, you're done

In your statements regarding the 357 controversy [where fans were promised a free Epiphone Zakk Wylde guitar with their purchase of a \$100 Zakk Wylde 357 Chopper Diecast Collectable, and neither purchased or promised goods were delivered to buyers], you state that you were the one that got "royally fist fucked." Do you think the 357 episode has caused people to question your commitment to the Black Label Society "family"?

—Tom

I'm already in over \$100,000 in attorney fees trying to clear that thing up. Everybody in the

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Black Label family has gotten fucked on this one. And this was a guy who I thought was my buddy. I didn't make a penny! Without me even knowing, he was telling people, "If you buy this Black Label and 357 shit, we'll give you a \$1,000 Les Paul for free." What did the cocksucker do? Fucked everybody. Not only didn't the people get the free Les Paul, they didn't even get the stuff they paid for! I have my buddies in the F.B.I. investigating this fucker, and apparently he's done this before. It was some total bullshit that affected the whole Black Label family

Do you have your wah pedal on all the time and set to a certain depth to get your perfect pinch harmonic sound?

—Jarett Erickson

No. I'll use it for the pinch harmonics for the D and G strings, but other than that I'll never have it on. I'll just use it for the solos 'cause it pops and gives it more high end. I'll never use it, like, "wah-wah-wah-wah" A lot of guys who use it like that are just covering up for their shitty playing. For me, the wah is just a reflection of tone.

What was your most embarrassing moment onstage?

—Razz

There can't be any embarrassing moments. I'm pathetic! [laughs] My whole life is an embarrassment. It's like George Costanza, bro. [laughs] *

A full-page photograph of Paul Westerberg, lead singer of the band Smearhead 2-93, sitting on a rooftop at night. He is wearing a dark, short-sleeved button-down shirt and dark pants, and is playing a black electric guitar. He has dark hair and is wearing red-tinted sunglasses. The background is a blurred cityscape at night with warm, yellow and orange lights from buildings and streetlights. The overall mood is gritty and urban.

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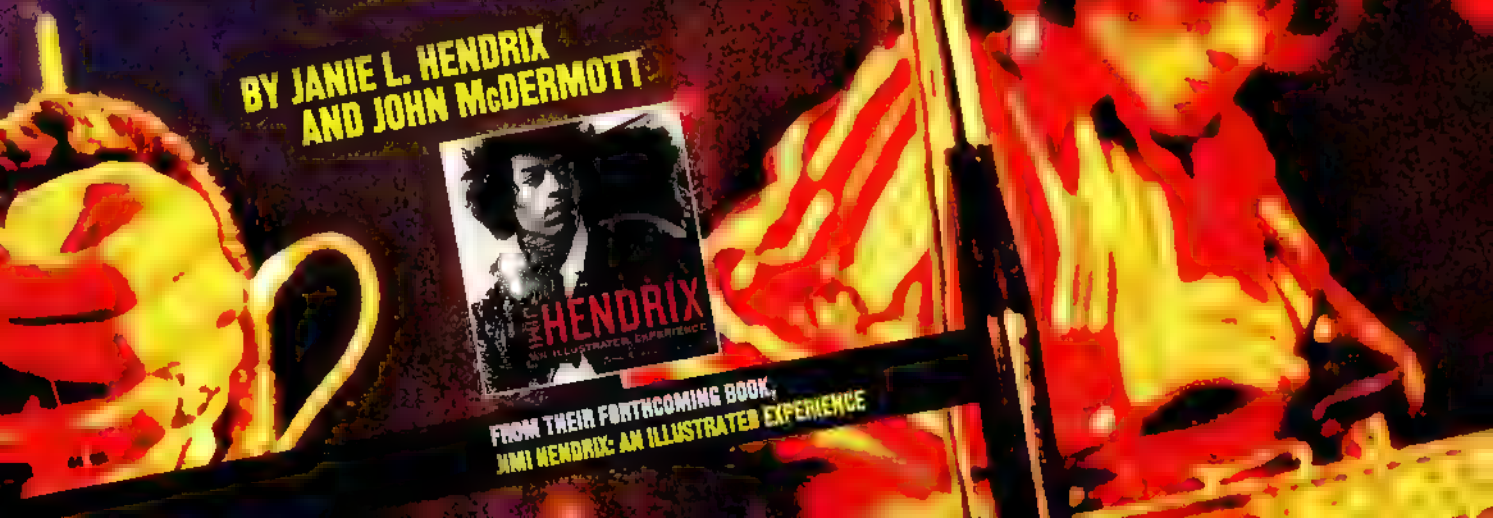
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FROM THEIR FORTHCOMING BOOK,
JIMI HENDRIX: AN ILLUSTRATED EXPERIENCE





IN 1966, Jimi Hendrix was a New York City musician struggling to make ends meet. Still known as "Jimmy" (he had not yet changed the spelling of his name), Hendrix had adopted the stage name of Jimmy James and, with a backup group called the Blue Flames, landed a residency at Café Wah?, a popular Greenwich Village basement club. Among his fans was Linda Keith, at the time the girlfriend of the Rolling Stones' Keith Richards. She quickly became both Hendrix's friend and his champion.

In July of that year, Linda met Chas Chandler, the former bassist for the British group the Animals, who was embarking on a new career as a producer and manager. Chandler wanted to find an artist who could record a rock and roll version of the song "Hey Joe," which he was convinced could become a major hit. The song had been covered by several groups, including the Byrds and the L.A. garage rock band the Leaves, whose fast rock version of the tune had recently become a national Top-40 hit. As it happened, Hendrix had already incorporated the song into Jimmy James and the Blue Flames' set, playing it in a slower, heavy electric blues style. At Linda's suggestion, Chandler went to see the group perform. When Hendrix opened with the song, Chandler immediately knew he had found what he was looking for. That night, after the show, he asked Hendrix to come to England to record the song, promising to make him a star.

Though Hendrix and Chandler's first meeting would change history, the guitarist's initial reaction to Chandler's offer was simply a practical response to the hard life he was living in New York. "I said that I might as well go because nothing much was happening. We were making something near three dollars a night and we were starving."

Chandler set about securing a passport for Hendrix, and the two left for London on September 23, 1966. Though he was a novice manager, Chandler quickly demonstrated his business acumen: at his suggestion, Hendrix changed the spelling of his first name to "Jimi," giving it the kind of star aura Chandler was seeking.

Shortly after arriving in London, Hendrix began to fulfill Chandler's grand dream. Late in September, the manager bumped into Eric Clapton and Jack Bruce at the popular venue the Cromwellian Club and spoke of Hendrix in glowing terms. Intrigued, Clapton and Bruce suggested that if Hendrix was as good as Chandler claimed, he should bring the guitarist to jam with them at their gig at Regent Polytechnic, on October 1.

Chandler escorted Hendrix to the show, and the two found their way backstage. There they encountered Cream drummer Ginger Baker, with whom Chandler had enjoyed a long friendship. Baker was reluctant to allow Hendrix onstage and agreed to the impromptu jam on the condition that Clapton remain onstage in case the session failed.

When the time came, Hendrix took full advantage of the opportunity, tearing into his frenzied reworking of Howlin' Wolf's recent "Killing Floor." Clapton left the stage in a daze, causing Chandler to rush backstage, worried about the guitarist's reaction. He needn't have. "Is he that fucking good?" asked Clapton. Immediately, Chandler knew that word of his new protégé's remarkable ability would soon spread throughout London's music community.

At the Marquee Club in London...
March 1967

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Clockwise from top left: Noel Redding, Jimi and Mitch Mitchell, an *Ave You Experienced* album cover outtake, Chas with Jimi

CHANDLER ALSO arranged for Jimi to sit in with jazz-rock organist Brian Auger. Among those present was French pop sensation Johnny Hallyday, who was so taken by Hendrix that he offered Chandler an opportunity for the guitarist to open for him on his upcoming French tour. Though Hendrix didn't even have a band to play with, Chandler jumped at the chance. After all, his finances were too limited to have ignored such an invitation. As an original member of the Animals, Chandler had enjoyed a string of international chart successes, but he had little money to show for his efforts, apart from a modest income after management commissions and expenses were paid. Moreover, many of the Animals' hit singles—"Don't Let Me Be Misunderstood" and "The House of the Rising Sun"—had been cover versions, exempting the group's members from valuable royalty incomes.

Quickly, Chandler began to organize a group for Jimi. Aware that Animals lead vocalist Eric Burdon planned to form a new configuration of the group to continue his career, Chandler began advertising auditions for "Eric Burdon and the New Animals," from which he planned to recruit musicians for Hendrix's backing group.

The first musician selected was Noel Redding, an aspiring guitarist who had traveled from Kent to London's Birdland club with the hope of securing a position in Burdon's band. He arrived and learned that the slot had been filled. "Chas wandered up to me and asked if I could play bass," Redding recalled. "I told him that I didn't play bass but that I would give it a go." Chandler lent Redding his bass, and Hendrix, joined by Aynsley Dunbar on drums and Mike O'Neill on keyboards, ran through a series of basic chord changes. "This American gentleman with a funny pair of shoes on and a funny

“IT WAS THE FIRST TIME I EVER TRIED TO SING ON A RECORD, ACTUALLY. I WAS TOO SCARED TO SING.”
—JIMI HENDRIX

overcoat just sort of told me the chords, and we went through them and then we played three tunes, that was it," Redding recalled of his first meeting with Hendrix. "There were no vocals involved. Then the American bloke said, 'Do you want to go down and have a pint or something?' So we went down to this place next door and had this discussion. I was asking him all about the American music scene—Sam Cooke and Booker T. and the MGs were my sort of favorites—and he was asking me about the English scene because he'd only been there for about a week. Then he said, 'Do you want to join my group?' That was it."

Finding a suitable drummer proved more difficult. Hendrix and Redding jammed with Aynsley Dunbar, John Banks of the Merseybeats and Mitch Mitchell, who had won praise for his jazz-influenced work with Georgie Fame and the Blue Flames. Days after their auditions, with Hendrix deadlocked over Dunbar and Mitchell, Chandler flipped a coin and Mitchell came up the winner. With a bassist and drummer in place, the Jimi Hendrix Experience, as Chandler named the group, was complete.

Hendrix called home to Seattle, to talk with his father, Al. "I'm on the way to the big time," he told Al. "They're forming this band around me, and I'm going to have a bass player and a drummer—these two English guys—and we're going to be called the 'Jimi Hendrix Experience'."

With their debut just days away, the Experience needed to build a repertoire. Their slot on the Hallyday tour called for three or four songs per night, and they quickly developed a set list comprising "Hey Joe," "Wild Thing" and a handful of Hendrix's r&b staples, including "Have Mercy," "Land of 1,000 Dances" and "Every body Needs Someone to Love." Notably, nothing in the set was original, a fact that was apparently beginning to nag at Chandler.

The group's energy and enthusiasm car-



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ried it through the tour's first three performances. In Paris, Hendrix thrilled the sold out house at the famed Olympia Theater, winning over an audience that the guitarist described as tougher than the Apollo's rowdy crowds. Their enthusiastic reception boosted the group's confidence and returned them to England on a wave of momentum.

Back in London, the group checked into DeLane Lea Studios to record the basic track for "Hey Joe." Though a lead vocal was cut, neither Hendrix nor Chandler considered the effort Jimi's best performance. While Chandler's faith in Hendrix's abilities was unshakable, Jimi held deep reservations about the quality of his voice prior to the initial recording session. "It was the first time I ever tried to sing on a record actually," he said. "I was too scared to sing." In the weeks that followed, Chandler escorted Hendrix to a host of different London studios, eventually perfecting Jimi's take on the song.

With "Hey Joe" completed, the group focused on material for the single's flipside. Once again, Hendrix had no original material prepared. The guitarist suggested a cover of the popular r&b dance hit "Land of 1,000 Dances," but Chandler refused, imploring him to compose an original tune. Hendrix rose to the challenge, responding with the energetic "Stone Free." The song, the first Hendrix composed for the Experience, was recorded and mixed in a single day.

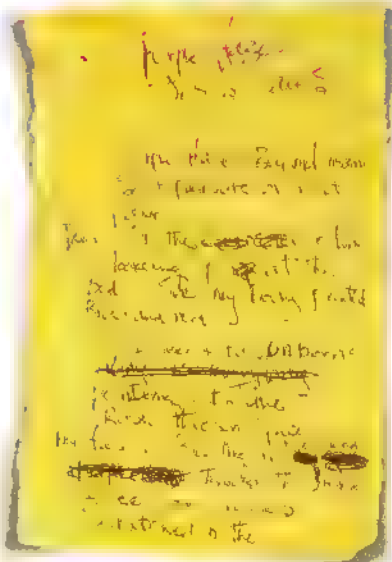
With the new single in hand, Chandler and his partner, Animals manager Michael Jeffery, sought a record deal. Their first stop was a meeting with Decca A&R representative Dick Rowe, best known for having turned down the Beatles some years before True to form, he passed on Hendrix as well.

Chandler had better success with Kit Lambert, co-manager of the Who. Lambert and partner Chris Stamp were launching Track Records, an independent label distributed by the established European label Polydor. Lambert watched Hendrix perform at the Scotch of St. James club in London and was so taken by the guitarist that he and Chandler wrote out a deal on a beer mat, there and then.

EVEN PRIOR TO the release of "Hey Joe," the Experience had become the talk of the London music community, fueled by curiosity about Hendrix and his music. Here was an undiscovered American artist imbued with the same authenticity of Muddy Waters, Elmore James, Buddy Guy and the other heroes whose music had informed the burgeoning British blues boom. Club appearances by the Experience at small venues such as the Bag O' Nails were packed, with people eager to witness the amazing guitarist Chandler had imported from America. "Suddenly we noticed we were filling the places," recalled Redding. "You'd look up and see John Lennon over in the corner or Paul McCartney and Bill Wyman watching us play." Eric Clapton, Jeff Beck and Pete Townsh-



Clockwise from top left: Performing at the Monterey Pop Festival, June 1967, recording at the Record Plant, Hendrixian makes for "Purple Haze"



end also flocked to the Experience's appearances to bear witness to Hendrix's seemingly limitless ability.

Hendrix was Chandler's only client, allowing the young manager to carefully consider and develop every aspect of the guitarist's career. Chandler and his wife, Lotte, opened their home to him. Moving into the couple's London apartment on Berkeley Street provided Hendrix with the first stable living environment he had enjoyed in years and had a marked impact on his creative output. New songs took form, with Chandler using his keen pop sensibility to act as a sounding board. In the flat, he would position himself across from Hendrix, listening intently to new material and offering comments about arrangements and other refinements.

Living with Chandler also greatly influenced Hendrix's lyrics and poetry, as the manager's penchant for science fiction novels helped shape Hendrix's new material. The roots of future Experience classics such as "Third Stone" (continued on page 102)

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PREVIOUS HALL OF FAME WINNERS

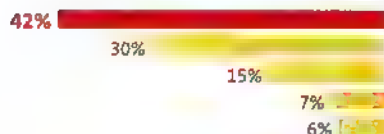
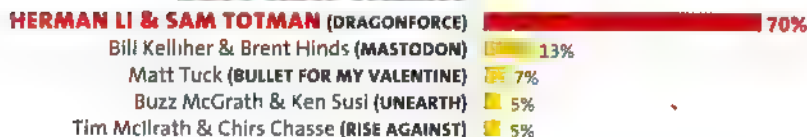
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STEVIE RAY VAUGHAN
JIMMY PAGE



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John Frusciante (RED HOT CHILI PEPPERS)
Kerry King & Jeff Hanneman (SLAYER)
Mark Morton & Willie Adler (LAMB OF GOD)
Omar Rodriguez-Lopez (THE MARS VOLTA)

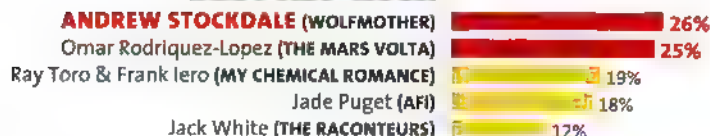
BEST NEW TALENT



BEST ROCK GUITAR

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John Frusciante (RED HOT CHILI PEPPERS)
Stone Gossard & Mike McCready (PEARL JAM)
Derek Trucks (DEREK TRUCKS BAND)
Jack White (THE RACONTEURS)

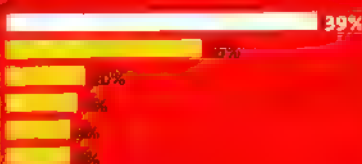
BEST ALT-ROCK



POLL WINNERS

BEST METAL

HERMAN LI & SAM TOTMAN (DRAGONFORCE)
 Zakk Wylde (BLACK LABEL SOCIETY)
 Kerry King & Jeff Hanneman (SLAYER)
 Mark Morton & Willie Adler (LAMB OF GOD)
 Adam Jones (TOOL)
 Synyster Gates & Zacky Vengeance (AVENGED SEVENFOLD)



BEST GIFF

"THROUGH THE FIRE AND FLAMES" DRAGONFORCE
 "We're Made of Fire" Parkway Drive
 "Carnal Knowledge" Testament
 "Whisper of the Heart" The Dillinger Escape Plan
 "Joker & the Thief" Wolfmother
 "M ss Murder" AFI



BEST SHREDDERS

HERMAN LI & SAM TOTMAN (DRAGONFORCE)
 John Petrucci (DREAM THEATER)
 Michael Angelo Batio
 Black Label Society (Zakk Wylde)
 Derek Trucks (DEREK TRUCKS BAND)



SNAPPIEST DRIVERS

ZAKK WYLDE (BLACK LABEL SOCIETY)
 Synyster Gates & Zacky Vengeance (AVENGED SEVENFOLD)
 Mike Dimebag (SLAYER)
 Andrew Stockdale (WOLFMOTHER)
 Ray Toro & Frank Iero (MY CHEMICAL ROMANCE)



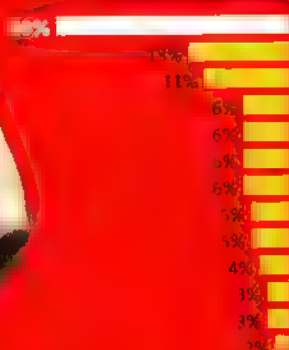
COMEBACK OF THE YEAR

IRON MAIDEN
 Dimebag Darrell (REBEL MEETS REBEL)
 Slayer
 Megadeth (TRUTH SERUM)
 The Who



BEST GUITAR WORLD COVER OF 2006

September 2006
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 October 2006



After nearly two years of hard work, the **Fender Custom Shop** unveils the winning creation from *Guitar World's Design Your Dream Guitar* contest: the **Splat-O Stratocaster**.

By **Edward B. Driscoll, Jr.**

WINNER

"SPLAT"
O
CASTER





Left: The original contest submission. Above: the final creation

Contest winner Jimmy Stout outside his home in Palmdale, CA

ON DISC

Check out this month's CD-ROM for exclusive video of the Splat-O Stratocaster in production!

IT'S A BIRD! It's a plane! It's something Joe Satriani dreamed up one hallucinogenic night on the last G3 tour!

Actually, isn't that a Stratocaster?

Close—it's the *Splat-O-Caster*, a six-string electric guitar designed by Jimmy Stout, winner of *Guitar World's* 2004 Design Your Dream Guitar contest. But don't expect to find this baby in any store; it's a one-off example—officially christened the Fender Splat-O Stratocaster—that was engineered and built for Stout by the Fender Custom Shop as his contest prize.

Stout, a 32-year-old contractor living in Palmdale, California, was among the thousands of readers who submitted designs to the contest. Using his background in drafting, he sketched the remarkable guitar he envisioned: a chrome-bodied Fender Stratocaster fitted with nine clear plastic tanks, each filled with fluid that recalls the viscous swirling contents of a lava lamp.

Stout's inspiration was fueled both by Joe Satriani's Ibanez Chrome Boy and a clear hollow-bodied acrylic guitar owned by Mike Riggs, Rob Zombie's former guitarist. "It was filled with some red fluid that was supposedly blood," he recalls.

Stout had something more benign in

mind. In a bookstore, he had seen a clear paperweight filled with a colorful, oily liquid. "I thought it might look kind of cool inside of a guitar," he says. When he sent his design to *Guitar World's* contest, he included a sample of the liquid, so that the judges could better understand his design.

It must have worked. Two months after he submitting the entry, Stout's wife Laura told him he had received an important message on his answering machine. "The guitar gods were there," he says. "Somehow I won!"

The Über Builder

Enter Scott Buehl, a 20-year veteran of the Fender Custom Shop. Though he is known around the shop as "the Über Builder," Buehl admits that the Splat-O Stratocaster was "the hardest guitar that I've ever built in my life. It was just a nightmare of problems." Not to mention man hours: the guitar was two years in the making.

Buehl's first problem was how to form the body's front and back. He started by hammering two pieces of sheet aluminum over a birch plywood Stratocaster mockup. Then, using a pin router, Buehl made cutouts in the body that conformed to the location of the fluid chambers on Stout's drawing. The body was then carefully shaped,



Builder Scott Buehl creating the Splat-O Stratocaster's body

polished and chrome plated

Buehl describes the body's creation as "a piece of cake" in contrast to the challenge of concocting the liquid in the guitar and the tanks to hold it. For the containers, Buehl experimented with Plexiglas, but it cracked too easily when drilled. He had better results with Lexan, a more resilient material used in jet canopies.

The fluid itself may have been the most difficult aspect of the project. Starting with a sample provided by Stout, Buehl worked with a chemist from Fender's paint shop. They formulated a surprisingly complex liquid

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that's brightly colored and has the consistency of Italian salad dressing.

Theoretically, it's also permanent: Buehl has kept a sample of the liquid for well over a year, and it still looks fresh. But there is a corked O-ring in each tank, should the liquid ever need to be refilled.

"The Most Expensive Thing I've Ever Done"

Although Stout's winning illustration featured a traditional rosewood fretboard, Buehl suggested ebony instead to better contrast with all that chrome.



The maple neck itself was painted black to match the fretboard, and Buehl crafted side and fretboard dots out of stainless steel. He also created a chromed aluminum headstock cap to match Stout's illustration, which featured the larger Seventies-style CBS-style headstock to complement all the psychedelia within the business end of the guitar.

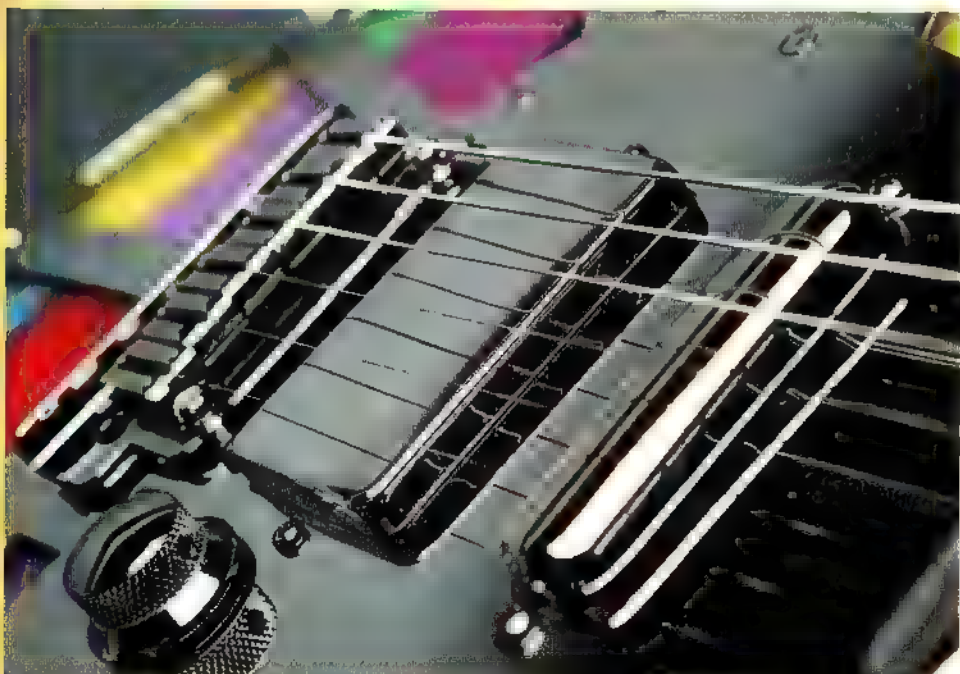
For pickups, Stout asked for a bridge-position Seymour Duncan Pearly Gates, combined with a pair of Fender Noiseless single-coil pickups. He also requested an American Standard vibrato bridge. Buehl says that the finished metal-bodied guitar sounds surprisingly good, if slightly nasal, when plugged in: "Eric Johnson wouldn't like it, but there are a lot of other guys who would." He adds that the finished instrument "is kind of medium-heavy for a Custom Shop guitar, but it's not as heavy as some CBS-era Stratocasters that I've played."

Needless to say, both men are thrilled with the finished product. Buehl estimates that if Stout ever wanted to sell his one-of-a-kind guitar, he would do quite well. "This is an extremely, extremely expensive guitar; so it's what the market will bear. If he asked \$50,000 or \$100,000, some collector would buy it for that. It's way the heck up there; it might be the most expensive thing I've ever done."

But Stout is quick to reply, "I wouldn't sell the thing. I waited for it for two years, and it's going to my son when he gets old enough to appreciate what it actually is."

Stout says he didn't appreciate the full impact of his design until the Split-O Stratocaster was presented to him this past November 8 and he saw the inscription on the neck plate: "I of 1 presented to Jimmy Stout from the Fender Family."

"When I saw that I thought, Wow, this really is something special! This is a once-in-a-lifetime thing that I'm so lucky to have experienced. Just to have something one-of-a-kind that nobody else will have—it's just special." ♦



KEVIN SCANLON (LEFT FAR LEFT) AND M. DOLE (LEFT DETAIL: PHOTOS)



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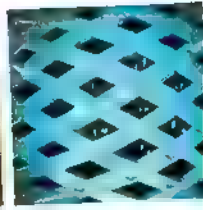


PHANTOM OF THE OPERA

From the ruins of his failed rock opera rose the Who's greatest album, Who's Next. Now, with the release of the group's new record, Endless Wire,

PETE TOWNSHEND discusses the triumphs of Tommy and Quadrophenia and reveals the secret history of Lifehouse, the lost masterpiece that continues to haunt his music.

BY CHRISTOPHER SCAPELLITI





Townshend tinkering with an EMS VCS3 synthesizer in his home studio, in London, 1970 (above); recording at IBC Studios, in London, January 19, 1970, with a Gibson SG, one of his favorite models to play and to smash (below)

HOW DO YOU TOP your best work? It's a question most successful musical artists face throughout their careers. Pete Townshend is no exception. As the Who's guitar-smashing auteur, Townshend is responsible for penning the band's greatest hits, from early pop singles like "My Generation" and "The Kids Are Alright" to the full-scale rock operas *Tommy* and *Quadrophenia*.

Yet Townshend's, and the Who's, unarguably finest work was presented on 1971's *Who's Next*. The album is packed with many of his best-known songs, including "Baba O'Riley," "Won't Get Fooled Again," "Going Mobile," "Bargain" and "Behind Blue Eyes," and features some of the strongest and most inspired performances that Townshend, singer Roger Daltrey, bassist John Entwistle and drummer Keith Moon ever delivered.

So it is perhaps not entirely surprising to find *Who's Next* is referenced both musically and thematically on *Endless Wire* (Universal), the first album of new material that the Who (now just Townshend and singer Roger Daltrey) have released in 24 years. The new disc even kicks off with an arpeggiating synth pattern, in the song "Fragments," that recalls "Baba O'Riley."

"The similarity was intentional," says Townshend. "I wanted to make the opening of the CD evoke the *Who's Next* album, which most people regard as

our best. I wanted to challenge it, audaciously."

Not only challenge it but draw resources from it, like a contender preparing for a championship title in the champ's own gym, and with his trainer to boot. Central to this challenge is the *Endless Wire* track "Wire and Glass," a mini-opera some 18 minutes in length that comprises 10 song fragments. Not coincidentally, its plot, central character and narrative elements are extensions of an earlier rock opera, a failed project from 1970, the music of which formed the basis for *Who's Next*.

Lifehouse, as the project was called, was to be the follow-up to *Tommy*, the Who's 1969 rock opera about a deaf, dumb and blind boy whose disabilities lead to his spiritual enlightenment and rise as a post-World War II messiah (see sidebar). In the year after *Tommy*'s release, Townshend—fueled by the album's success and his rise as one of rock's most important creative forces—began to conceive and write *Lifehouse* as a futuristic parable for the post-hippie times.

As originally conceived, *Lifehouse* presents an Earth in which most of civilization lives underground, where inhabitants wear suits that connect them to the Grid, a lifeline controlled by a dictatorship. The Grid provides not only food and air but also virtual reality, allowing citizens to live away their existence in a persistent dreamlike state that satisfies their every emotional and physical desire.

Enter Bobby, a rebel computer programmer who still lives above ground. Hacking into the Grid, he steals the personal information of several hundred inhabitants and uses the information to compose musical portraits of them. These Grid dwellers eventually join Bobby at the *Lifehouse*, his commune, where performances of the works created from their data provide a passage to spiritual fulfillment and ascension to paradise.

While the play seems simple enough, particularly in today's internet-driven culture, it proved to be the project's undoing: no one aside from Townshend could

make sense of the storyline. Musical technology plagued the project as well. Townshend wanted the Who to be accompanied by sequencer-driven keyboard synthesizers that would follow along with the band in real time, but the technology didn't exist and wouldn't for a couple more decades. Ultimately, Townshend had to settle for the band members dutifully playing along to previously recorded backing tracks on "Baba O'Riley" and "Won't Get Fooled Again," trying their best not to fall out of synchronization with the precise rhythms of the electronic score.

Although Townshend abandoned *Lifehouse*, references to it creep up in "Gridlife," the musical project within his 1993 solo rock opera *Psychoderelict*, as they do in *Endless Wire*, where the protagonists hatch a plan to compose music from personal data fed into a computer program. Closer to the original point, in 1998 (continued on page 90)



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QUICK ONES

Guitar World's
down-and-dirty guide to
the rock operas of Pete
Townshend and the Who.
by Alan di Perna

"A QUICK ONE WHILE HE'S AWAY"

A Quick One, 1966

THE PLOT: In the absence of her man, who's been gone "for nigh on a year" and overdue home, a girl has an affair with a crusty old character named Ivor the Engine Driver. In the end, the original lover returns, the girl confesses her infidelity, and the man forgives her.

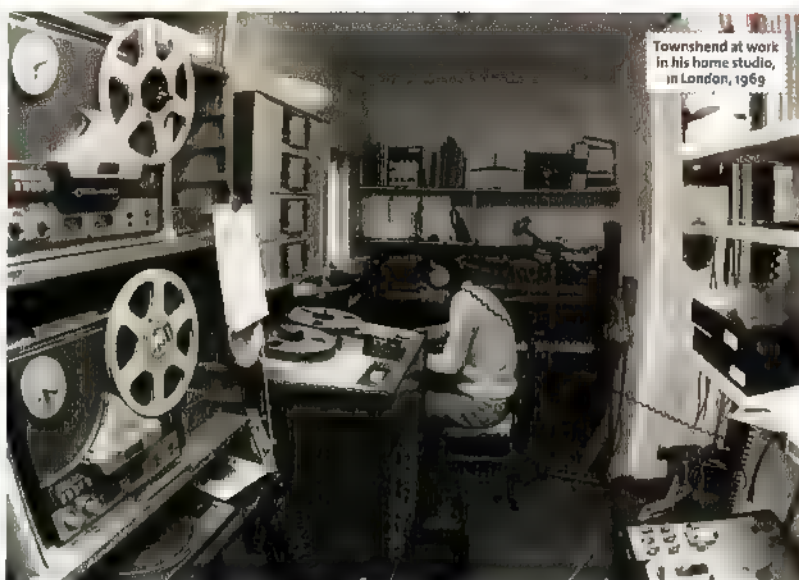
THE BACKSTORY: Townshend had already established himself as an absolute master of the three-minute pop single with hits like "Substitute," "Anyway Anywhere Anyhow" and "The Kids are Alright." With "A Quick One While He's Away," he figured out how to cram a whole storyline into the space of roughly nine minutes. Instead of three verses with choruses and a bridge stuck in the middle, Pete just gives us the choice bits of multiple songs, creating an experience well suited to the super-fast, amphetamine pace of mid-Sixties pop culture.

THE SECRET HISTORY: Though its plot is slight, beneath the surface lurk coded allusions to Pete's troubled childhood: his mother's infidelity and his (emotionally) absent



father. Both ideas would loom large in *Tommy*. As for Ivor, he also figures into Townshend's youth as a possible source of sexual abuse, yet another theme that would surface in *Tommy*.

"I could never work



Townshend at work in his home studio, in London, 1969

out how this man Ivor the Engine Driver came about," Townshend said in 1996. "So I was talking to my mother about it and she said, 'You know, you used to travel by train down to your grandmother's all the time, in the care of the guard.' I was somewhere between four and half and 11 years old, and anything could have happened. I don't remember that anything did. But it could have."

"RAEL"

The Who Sell Out, 1967

THE PLOT: The mini opera's unnamed protagonist decides to return to his homeland, Rael, in a time of impending war, sailing on a ship of his own. Uncertain if he has the stomach for war, he instructs the captain of his vessel to return to Rael the following Christmas day and look for a signal: if a red flag is flying, the man will remain in Rael and the captain can keep the ship; a yellow flag will fly if his courage has failed and he is to be picked up. The captain absconds with the ship and never returns. As the story ends, the man is left stranded on the shore,

futilely waving his yellow banner of cowardice.

THE BACKSTORY: The *Who Sell Out* is a concept album in its own right, a tribute to Britain's renegade pirate radio stations (some of which actually operated



from ships), complete with radio jingles between songs and tunes that take the form of actual radio commercials. In terms of characterization and the number of musical motifs employed, "Rael" isn't quite as developed as "A Quick One," but it's a fine piece of work, and an important part of the Who canon, marking Pete's growing fascination with the electric organ and prefiguring *Tommy* in many ways.

THE SECRET HISTORY: Though its plot isn't as closely linked to Townshend's

childhood trauma as some of his other narrative works, "Rael" does revolve around the concepts of betrayal and abandonment, and it unfolds in a wartime setting that foreshadows *Tommy*. What's more, the concluding image of the protagonist standing on the beach is a precursor to *Quadrophenia*'s final scene, in which the mod kid Jimmy is stranded on a rock in the sea.

Musically, "Rael" contains the first recorded occurrence of two guitar motifs that would become *Tommy*'s extended musical interlude, "The Underture." One is an open chordal E-to-D figure that in "Rael" is actually used as backing to a vocal. The

second is a single note figure, also in E, played in octaves on guitar and bass. Soon these riffs would prove the harbinger of something far greater

TOMMY

1969

THE PLOT: Captain Walker fails to return from combat and is presumed dead, leaving behind his wife and unborn child, Tommy. When the captain finally returns, he finds his wife has a lover, whom he murders in a fit of jealousy in front of Tommy. Panicked, the parents tell the boy that he didn't see or hear the murder and that he'll never tell a soul about it. Traumatized, Tommy becomes deaf, dumb and blind and withdraws into his own world. Neglected and ignored by his parents, Tommy is bullied and tortured by his sadistic Cousin Kevin, sexually abused by his wicked Uncle Ernie and given LSD by the Acid Queen in an ill-advised attempt to cure him.

Despite his suffering, Tommy seems strangely serene and not at all blind to his own reflection. When his mother smashes a mirror into which Tommy is gazing, the boy's senses fully return and he is imbued with a spiritual power that attracts a cult of followers. Attempting to achieve Tommy's state of enlightenment, his disciples submit to being blindfolded, gagged and ear-plugged, then



Eric Clapton (center) with the Who in the 1975 film version of *Tommy*

placed in the dubious care of Uncle Ernie. They inevitably rebel, forsaking Tommy. Yet, the album's closing group-sung refrain—"Listening to you, I get the music..."—suggests Tommy's followers still see in him some promise of their own spiritual enlightenment, despite their reluctance to endure the trials that will lead them to it.

THE BACKSTORY: By the late Sixties, rock and roll was beginning to be considered less as disposable teenage junk and more as serious music, thanks in great part to the Beatles' *Sgt. Pepper's Lonely Hearts Club Band* and the riff-oriented approach of groups like Cream and the Jimi Hendrix Experience.

Initially, this development was troubling for Townshend. Ultimately, though, he found in the rock opera format an opportunity to unpack those tightly wound mini opera forms and construct a full-length double-disc rock opera of staggering proportions. As early as the finale to "A Quick One," Townshend had begun to appropriate the compositional devices of legitimate opera. *Tommy* takes this to its logical conclusion, boldly marrying rock to the most bombastic and melodramatic genre in all of classical music. This is where Big Rock—the arena rock of the decades to come—was born.

"By this time," Pete said, "I was working in almost a new medium—a new way of writing. I was less conscious of 'This has got to be a little vignette,' and more conscious of, 'This has got to be a series of vignettes which add up to something.'"

THE SECRET HISTORY: Townshend's parents first met while in the RAF entertainment corps during WWII. In retrospect, he is certain they were the model for the wartime couple we encounter at the outset of



Tommy. Like his protagonist, Townshend was damaged in his early years by family occurrences, including sexual molestation by his grandmother. Townshend's own parents had pulled dead bodies from the wreckage of buildings when the Nazis bombed Britain. Like many of their generation, they were in denial of the past and consumed by an almost pathological obsession with a sanitized, suburban world of white picket fences and neatly mowed lawns.

Tommy's "rebirth" as a spiritual guru is informed by Townshend's experience with the Sufi mystic Meher Baba, of whom the guitarist became a follower in 1968, prior to writing *Tommy*. Baba had taken a vow of silence, not speaking a word for the last 43 years of his life.

Equally important to the plot, once again, is Townshend's relationship with his own father. "I never realized that he was a classic post-war, emotionally unavailable male," Townshend said in 1999. "When the war was over, he ran into romance and escape and music and laughter and fun. I just kind of got left behind."

LIFHOUSE, WHO'S NEXT

1971

WHO CAME FIRST

1972

THE PLOT: Townshend's original *Lifhouse* script was set in a future technological

dark age in which the earth is horribly polluted and much of the population lives underground, linked by a huge global electronic network, called the Grid, an internet-like computer system controlled by a totalitarian government.

A land-dwelling revolutionary named Bobby hijacks the Grid and puts it to benevolent use by converting individuals' personal data into music that is unique to each person. Bobby establishes a commune of some 300 followers in an abandoned theater, called the Lifhouse, on the earth's surface. There a rock band performs the music generated from the commune members' personal profiles. The music grows frenzied and the dancing ecstatic. As the army breaks into the Lifhouse, the music reaches its crescendo and the commune members leave their bodies, transcending to a higher plane.

THE BACKSTORY: Though presented as science fiction, and while its Grid predated the Internet by 20 years, *Lifhouse* was very much of its time. Communes were springing up in Europe and America as alternatives to Western-based societies, and many were looking to rock music, and rock performance particularly, as

a transcendental experience that would unite artists and audience. Townshend's continuing spiritual studies informed much of *Lifhouse*. In particular, he was drawn to the theory that sound vibrations have an energizing and spiritual effect. Many spiritual traditions believe the vibra-



tions are part of one big vibration, either God or absolute reality. Whatever the case, Townshend saw in these ideas a way of communing with his audience at a spiritual level.

THE SECRET HISTORY: While it is simple to comprehend today, the *Lifhouse* concept confused everyone at the time. According to Townshend, none of his associates or bandmates could comprehend the story. "The more I tried to explain it, the more I realized that I was Einstein to their caveman," he has said. "They just didn't get it. Nobody was getting it."

Though his grand scheme had failed, Townshend had amassed some incredible songs, the bulk of which were gathered up to make *Who's Next*, largely considered to be the Who's finest album and one of the greatest classic rock albums.

Vestiges of *Lifhouse* are all over the disc, starting with the very first notes. The telekinetic synth intro to "Baba O'Riley" was created using Meher Baba's biographical statistics, including his birth date, and performing the results on a home organ equipped with a primitive arpeggiating circuit, creating music in the manner of electronic composer Terry Riley (hence the song's title). Other songs, including "Going Mobile" and "Behind Blue Eyes," were at one time signature songs for *Lifhouse* characters, though they obviously stand on their own. Songs from *Lifhouse* also appeared on Townshend's 1972 solo debut, *Who Came First*.

QUADROPHENIA

1973

THE PLOT: The story covers a few days in the life of Jimmy, a teenage Mod in early Sixties England. His frustrations and insecurities are glimpsed through his troubled home life, visits to a psychoanalyst, his job and an unsuccessful social life. (Thematically, Jimmy's troubled psyche is represented by each of the Who's four members.) Kicked out of his home after his parents discover drugs in his room, Jimmy takes a train to Brighton, on England's southern coast, where he discovers a former Mod

(continued on page 88)



Sting (center) in the 1979 film version of *Quadrophenia*

JOEL STREETZEL (left)
and Adam Dutkiewicz





DOUBLE WHAMMY

Guitarists Adam Dutkiewicz and Joel Stroetzel
show you how to play

KILLSWITCH ENGAGE'S latest single,
"MY CURSE" by Andy Aledort

PHOTOGRAPHS BY RAYON RICHARDS

ADAM DU TKIEWICZ, mastermind guitarist/producer of the genre-stretching metal masters Killswitch Engage, is known for his quirky and quick-witted personality—not to mention his big-ass sideburns. But today, as he sits in Guitar World's video studio getting ready to provide a lesson on the intricate details of the band's new single, "My Curse," from Killswitch's latest opus, *As Daylight Dies* (Roadrunner), something is definitely amiss. He is oddly subdued. "Oh, that's because I'm extremely hungover," he says with a grimace. "Last night we had a little too much fun, and I actually feel pretty awful!"

Clearly, Dutkiewicz and coguitarist Joel Stroetzel are gearing in shape for their upcoming tour in support of the new album. They're also enjoying a little relaxation after the lengthy sessions for *As Daylight Dies*. "We recorded the new record in the same place we have the last few, back home at Zing Studios in Westfield, Massachusetts," says Dutkiewicz. "It was a lot of work, really, about three months worth." With sales of *The End of Heartache*, the group's previous album, approaching half a million, the band was under pressure to make yet another success. "But we definitely did not want to make the same record again," says Stroetzel.

Adds Dutkiewicz, "We tried to do some fancier, more complex stuff on this record. Part of my goal was to write some guitar riffs that you could play while drinking beer. It's a good time."



NE OF THE HALLMARKS of Killswitch's sound is a thick wall of crushing guitar tones, often augmented with additional clean overdubs and unusual textures. And, as usual, it all begins with the guitars. "For me, it starts with my favorite ax, which at this point is completely beat to hell," says Stroetzel. "It's a Caparison Dillinger model, an older one, and it has really comfortable string tension. The pickups are EMGs, with an 85 in the bridge and SAs in the middle and neck positions. For amps,

I've been using Mesa/Boogie Triple Rectifiers for a while; I'm a big fan of those amps. We both use the little Dunlop Jazz III picks, which are really heavy, and the strings are DR .012-.052; we normally tune to drop-D down one whole step [low to high: C G C F A D]. The only pedals I use are a Boss Noise Suppressor and a Maxon 808 Overdrive."

"I like Caparison guitars, too," says Dutkiewicz, "but the one I've been using, the PLM, is not made anymore, which kind of sucks. I love the feel of the neck, which is very Strat-like."



**CHECK OUT
THIS MONTH'S
CO-ROM FOR
THE VIDEO OF
ADAM AND
JOEL PLAYING
"MY CURSE"!**

On the eve of their upcoming tour, Dutkiewicz and Stroetzel took time out to drop into GW's studios to break down all of the guitar work lurking within "My Curse."

* * *

GUITAR WORLD "My Curse" is a testament to KSE's wide-ranging musical influences. It opens with dream-like arpeggios backed with major and minor seventh chords but then shifts effortlessly into a very hooky, grinding hard rock riff

ADAM DUTKIEWICZ That's pure cock-rock! This tune is mine, mostly, and the first thing you hear in the song, the clean-tone arpeggios, is the first thing I came up with. I ended up using that riff for both the intro and chorus. From there, the song pretty much ended up writing itself. I thought, What would be good to follow this nice chorus riff? A hard-drivin' "four-to-the-floor" groove. When putting the arrangement together, I decided to put a little off-time *banter* in the middle of the song to shift away from the easy groove—something to throw the listener for a loop for a moment.

GW How do you play the song's intro/chorus figure? [See transcription, page 124, bars 1-8]

DUTKIEWICZ There are two guitar parts: while one guitar [Gtr. 2] strums and sustains the chords, the other [Gtr. 1] arpeggiates them with single notes. We haven't actually played this song live yet, but when we do, I'll play the arpeggiated part and Joel will strum the chords.

My part [Gtr. 1] starts with a Bmaj7 voicing fretted on the D, G and B strings, and I alternately pick these strings for this chord and the next chord, Gm7sus4. On the Dm7 chord that follows, I include the open high E string into the picked arpeggio figure. I'm using a delay effect on this track, and the delay repeats are in time with the picking pattern so that some random harmonies occur. This is a technique I like to use a lot.

JOEL STROETZEL For my part [Gtr. 2], I simply strum the bottom five strings for each chord, deliberately raking the pick across the strings from low to high.

GW After the parts are played with a clean tone, the song abruptly changes to a heavier groove.

DUTKIEWICZ Right. I keep playing the same part, so the only difference there is that Joel changes his rhythm part.

STROETZEL I kick in some heavy distortion [transcription bars 9-16, Gtr. 2 part] and play the low root note of each chord in steady eighth notes for one bar before strumming the entire chord. It's basically the same as the clean part, except here I add the low "chugs" between each strum.

GW In the riff that follows this part the meter ["time signature"] switches from 3/4 to 4/4 as you move from a swinging, suspended kind of sound to a hard-driving rock feel.

DUTKIEWICZ I really like to use shifting meters; it's fun! It's a really effective way to give the song a feeling of progress as it moves along. When I write a riff, I don't want it to sound like the same old clichéd rock thing you've heard a million times; I want it to sound cool, and changing the meter or throwing in little twists here and there add a lot.

That 4/4 riff becomes the verse riff [transcription bars 29-34]. It's a three-bar riff, which is a bit unusual, and Joel and I double the same part.

STROETZEL The riff begins with fourths, with the ring finger barred across the A and D strings at the fifth fret, followed by two palm-muted hits on the open sixth string; The index finger is then barred across the A and D string at the third fret,

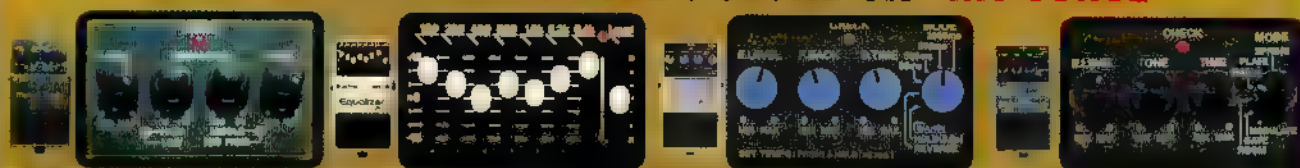




Art Direction & Design: Stephen Schenker
Photo: Ross Halls

See the Schenker Brothers Guitar at
deanguitars.com/schenkerbrothers

HOW TO GET ADAM & JOEL'S SOUND ON "MY CURSE"



followed by two more low chugs on the open sixth string. The rest of the riff is pretty much based on the D minor blues scale [D F G A \flat A C], and it ends a low-string bend with high-pitched pinch harmonics [P.H.]. Just get a little bit of the side of your thumb into the pick attack to get the high harmonic to jump out. The EMG 85 pickup is great for bringing out pinch harmonics like these

GW At the pre-chorus [section E], it sounds like the meter shifts back to 3/4.

DUTKIEWICZ That's right, and there's a bar of 2/4 at the very end of the section that leads into the chorus [transcription bars 41-50]. We begin with the repeated

**"I REALLY
LIKE TO USE
SHIFTING
METERS; IT'S
FUN!"
—ADAM D.**

accents on the palm-muted open sixth string and end the phrase [in bars 47-48] with a riff similar to the end of the verse riff, and then it's on to the chorus

In the second pre-chorus, I add a slight twist by allowing the bottom string to ring after strumming it [bars 41-42]

GW Is the chorus played the same way as the intro?

DUTKIEWICZ The only difference is I stay with the distorted tone and step on the delay pedal when we hit the chorus [bars 51-58], and I palm-mute the arpeggiated part, as opposed to allowing the notes to ring into each other, and use all downstrokes

The second time we hit the chorus [at 2:11], everything drops out except for my arpeggiated part, which is treated with an EQ sweep: it starts as a low-cut filter and gradually sweeps back to normal. It's really thin-sounding at first, and then it opens up as the break ends.

GW How do you play the interlude section? [bars 59-70]

DUTKIEWICZ This part, and the remainder of the song, is intended as a different take on what is essentially the same chord progression as that used in the chorus. It's a melody derived from the progression [see *Gtr. 1 part*], wherein I'm sliding strummed octaves fretted on the fifth and third strings while allowing the open fourth string to ring. And there's an overdubbed guitar underneath that part playing sliding octaves lower on the neck [*Gtr. 3, Fill 1*]. A lot of the guitar parts changed in the studio while we were working on the song. We wrote this record really fast.

GW On the last chorus [bars 71-79], you double up on the picking of the low root notes and also introduce a new melodic figure. How are these parts played?

DUTKIEWICZ It starts with the two of us playing the low root notes together, and then Joel lays out while I play the single-note riff in the spaces. The second time through, he harmonizes my single-note line a major third higher

GW Following the harmonized riffs, it sounds like the chord progression is taken through another transformation as you both switch to strummed parts [bars 80-91].

STROETZEL This part is very simple: we first strum the lower part of the chord voicing, followed by the fourth string, and then we play the entire voicing. The same pattern is used for each chord that follows.

GW How do you play the outro? [bars 92-99]

DUTKIEWICZ While Joel [*Gtr. 2*] restates the chorus rhythm part, I [*Gtr. 1*] take my riff from the previous chorus and repeat it over and over with a slight twist in its last two bars. The third time through, Joel comes in and harmonizes my new riff a major third up [bars 100-107], as he had previously

GW For the very end of the song, it sounds like you cycle that last phrase over and over, in harmony, as the track fades out [bars 108-115].

STROETZEL Right, and there's an additional rhythm guitar part in there that simply strums each chord and allows it to ring. *





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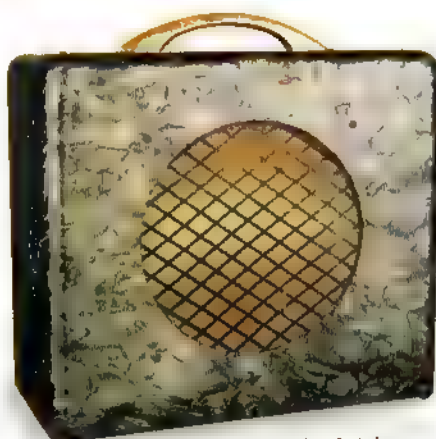
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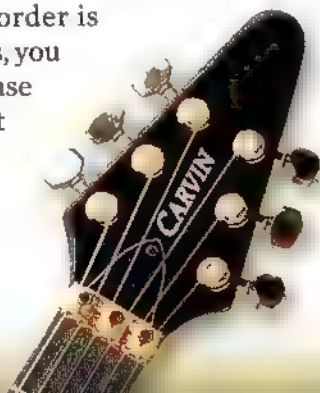


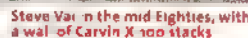
By Edward B. Driscoll Jr.



ACHIEVING SUCCESS IS never easy in the mail-order business, where your potential customers can’t see the merchandise until after they’ve paid for it. Trying to sell guitars and amps via mail order is even harder: as every musician knows, you need a healthy leap of faith to purchase a musical instrument without first picking it up, holding it in your hands and seeing whether or not it passes that initial “feel” test.

And yet, Carvin Corporation has been selling guitars, amps and other musical equipment just that way for the past 60 years. Since issuing its first catalog in the late Forties, Carvin has steadily become a force in the world of guitar, amp and pro audio equipment. Along the way, it secured its hard-won reputation for excellence with quality products sold at factory-direct prices, and through its relationships with guitarists like Alan Holdsworth, Craig Chaquico and Steve Vai.







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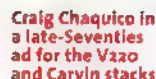
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—CRAIG CHAQUICO



In 1954, Carvin added electric guitars and other stringed instruments, including mandolins, to its catalog, marking the start of what would become the company's main business. Interestingly, the company had yet to make its own electric guitars. Instead, it was a reseller for Fender and Martin Guitars. "You could actually buy a Strat or a Telecaster, as well as various Martin acoustic guitars," notes Kevin Wright, the curator of Carvinmuseum.com.

During this time, Carvin also offered guitar necks and components for players who wanted to build or modify a guitar. From 1964 through 1978, the company relied on Germany's Hofner musical instrument company for many of its guitars and parts, taking advantage of the then-favorable exchange rate between the American dollar and German mark. Prior to the rise of companies like Schecter and DiMarzio in the late Seventies, few companies produced individual guitar parts.

By the end of the Sixties, the Carvin catalog showcased an impressive array of gear. Though the company no longer repped Fender and Martin guitars, it did continue to sell accordions and electric organs as late as 1969. That same year, the company offered its first, quite basic, P.A. system. Within a few years, Carvin's P.A. equipment offerings would grow tremendously until, by the Eighties, the Pro Audio department was as important to the company as its guitar and amp lines.

The Seventies were an important decade for Carvin. The company had begun its biggest expansion yet in 1969, when Lowell opted for semi-retirement. (Now 90, he continues to maintain an office at the company's San Diego factory.) At the time, his son Carson, who had taken over designing the company's electronics, was debating the possibility of abandoning guitar production and making amplifiers Carvin's main product line.

down to Escondido to build guitars.⁴ Mark accepted his brother's offer and that same year joined the business fulltime; he would go on to design some of their most important guitars while Carson spearheaded Carvin's amp designs.

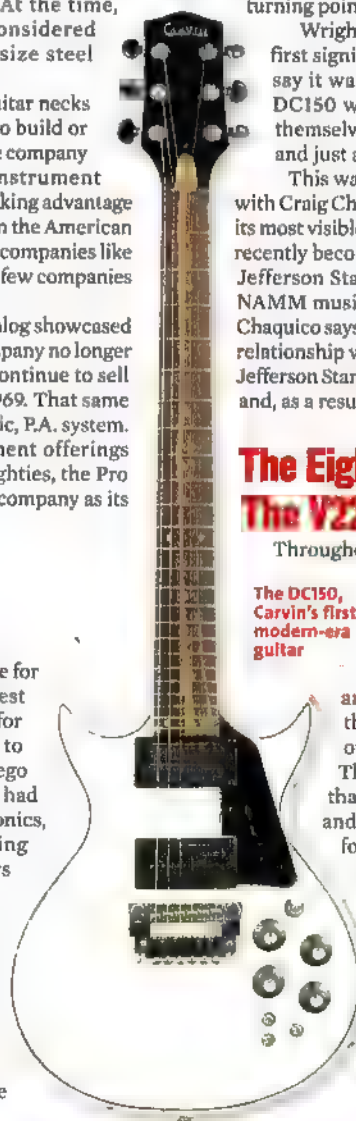
In 1973, Carvin began issuing full-color catalogs, a change that helped increase sales significantly. By the late Seventies, the quality of Carvin's guitars improved dramatically when Mark Kiesel made the decision to quit using Hofner's bolt-on necks and begin building set necks at the company's own facility. At this point, all aspects of guitar craftsmanship were brought in-house, a move that boosted the company's image.

Wright says, "If I had to pick what was probably the first significant modern Carvin guitar, I would have to say it was the DC150 in the late Seventies. The 1979 DC150 was the first one that Carvin actually made themselves, instead of buying Hofner necks and bodies and just assembling them in California."

This was also the period that the company hooked up with Craig Chaquico, the guitarist who would become one of its most visible and influential endorsers. Chaquico had only recently become lead guitarist for the San Francisco-based Jefferson Starship when he met Mark Kiesel at the 1979 NAMM musical instrument manufacturer trade show. As Chaquico says, the two "instantly had this great rapport." The relationship would prove important in the early Eighties, as Jefferson Starship's growing success made a star of Chaquico and, as a result, helped to raise Carvin's profile.

Throughout the Eighties, Carvin gradually acquired a team of engineers that allowed the company to expand into new product territories, including power amps, mixing boards and high-quality speaker enclosures. Bob Chini, who supervises artist and media relations for Carvin, says that, "By the early Eighties, the catalogs had a full array of power amps, mixers, cross-overs, rack gear. That's when things really started picking up for that kind of gear, as well as for equalizers, bass and guitar amps. By then, we had more things for people to choose from—I think that busted loose in the Eighties. And everything was being manufactured in-house"

Carvin was also enjoying a boost courtesy of several high-profile players. In 1981, Mark Kiesel recalls, Frank Zappa called the company, searching for pickups. "After getting just about every pickup manufacturers' products and testing them all, Frank wound up with a Carvin M22SD pickup in the bridge position



For more about
Carvin's history
and products, visit
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The nonprofit web
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of his favorite Les Paul," says Kiesel. Carvin got good mileage out of Zappa's endorsement when he posed with this guitar for the March 1982 cover of *Guitar World*.

Zappa had also begun using Carvin's X100B amp stacks in the studio and on tour. "This is when we met Steve Vai, who was rehearsing with Frank at the time," says Kiesel. "Of course, Steve used our X100B amp stacks as well. Frank then started to use our mixers and power amps for his mobile sound truck that he took on tour. Once we were associated with Chaquico, Zappa and Vai it was natural that other big named players came to us as well. By the late Eighties, you would see Carvin gear on a good percentage of MTV videos."

Most evident among Carvin's products at this time was the V220 electric guitar, one of Carvin's most popular instruments in the mid Eighties. Designed by Mark Kiesel, the V220 debuted in 1984, just as hair metal became a dominant force and pushed a demand for new and unusual instrument shapes.

In the Eighties, "that shape really said 'rock guitar!'" says Chaquico, who had input on the guitar's features and details. "I was just telling them what the players were looking for back then. Jumbo frets were really happening, with so many players in to the blues and bending strings. And a lot of guys were using brass nuts or some dense material that would give them a little more sustain, as well as a stud tailpiece, which also helps with sustain."

Chaquico also suggested the kind of tuners and knobs to use, basing his input on modifications that he and his fellow players were making to their Les Pauls and Stratocasters. "Mark used all those items in the first stock V220," he says. "I think the V220 was an instant hit because it came stock with all the things most guitarists were installing as aftermarket modifications."

Sales of the V220 were brisk, helped along by MTV exposure. The guitar could be seen in the hands of a diverse group of players, including Jason Becker, Marty Friedman, Vinnie Vincent, Autograph's Steve Lynch, Heart's Nancy Wilson and Howard Leese and the Doobie Brothers Patrick Simmons, not to mention the guitarists of the Bangles, Missing Persons and Vixen. Not to mention, of course, Craig Chaquico, who used not only the V220 but a complete range of Carvin guitars.

"Every album, every tour, every video on MTV, practically every single one of them, I think had Carvins in them," says Craig Chaquico, "all the way to three No. 1 songs in a row that we did later: 'We Built This City,' 'Sarah' and 'Nothing's Gonna Stop Us Now.' Wherever a guitar was featured on those songs, it was a Carvin."



Steve Vai's Legacy

The Steve Vai Legacy half stack

While the Starship videos boosted Carvin's visibility in the mid Eighties, so did the 1986 film *Crossroads*, which featured Steve Vai as the Devil's own guitar demon armed with a wall of Carvin X-100 amplifiers, the company's primary amp during the Eighties.

As noted previously, Vai's involvement with Carvin began while he was Frank Zappa's "stunt guitarist." "It was sort of a waking dream," he remembers. "They gave me an X-100B stack. I set it up in my studio and just stared at it for a few days. They asked me to make a demo song for them so I wrote and recorded a piece called 'Blue Powder' that eventually appeared on my record *Passion and Warfare*."

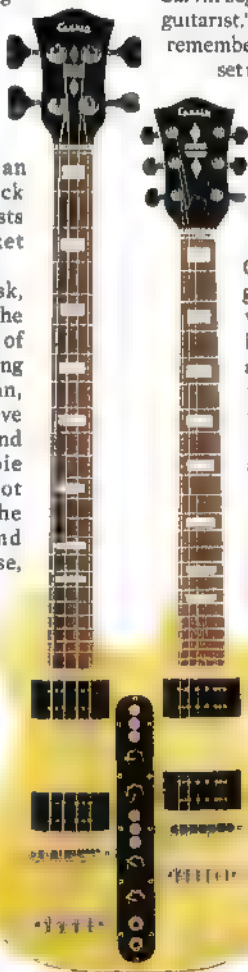
Eventually, though, Vai's name would grace a series of signature Carvin amps: the Legacy. Like other guitarists who have worked extensively with Carvin to design their signature instruments, Vai didn't simply modify an existing Carvin amp in his effort to create the Legacy. "I was looking to work with a company that was interested in producing a signature amp around my specific inner ear meanderings and visual expectations. Other companies wanted me to use

Carvin's DN640
doubleneck bass/
six-string guitar

their existing
amps with
some minor
modifications.

The Legacy was virtually a complete rebuild."

Bob Chini adds, "We would go back and forth with Steve; Steve would say, 'I want this to be changed' or 'I want this to be a little different.' Our engineers would make the changes, and then Carson would drive the latest revision of the amp to L.A. to bring it to Steve, and then they would hash things out—they went back and forth



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on this amp for a year and a half."

Or, as Vai says, "It was about a year and a half of back and forths, and several marriage counselors. Well, maybe not."

Those Hazy Doubleneck Days

Carvin was a surprisingly early builder of doubleneck guitars, offering six-string guitars flanked with an eight-string mandolin or a four-string bass neck as early as the late Fifties. For rock players, however, the popularity of doublenecks didn't take off until Jimmy Page began pounding the stage in the early Seventies with his Gibson EDS-1275 six-/12-string.

Although Carvin had doublenecks in several years of their Seventies catalogs, the guitars were anemic looking, with rather small bodies. In 1980, Carvin redesigned its doubleneck, giving it a sleek shape and dramatic flying cutaway horns that made it reminiscent of a cross between a Strat and a B.C. Rich Bich.

Dubbed the DN612 (for obvious reasons), the model was an immediate hit with players who wanted to avoid looking like Jimmy Page copycats. Carvin also offered the DN640 guitar/bass doubleneck, which appealed to bassists who wanted to double on guitar from time to time. One such customer was the Carvin Museum's Kevin



Chaquico with his signature acoustic

Wright, who purchased a DN640K—his first Carvin guitar—in 1983, while a high school senior. Made entirely of koa, the guitar sounds "fantastic," says Wright. "It's probably the only one I would never get rid of under any circumstances."

For Carvin, though, the doubleneck era largely ended in 1993. Cost was the main factor: with options include, the doublenecks averaged more than

\$2,000 a pop. "Evidently, a lot of people were ordering them from Carvin and then canceling," says Wright. Grunge was another factor, as it heralded a new era in which guitarists eschewed both virtuosity and any semblance of pretention. "The doubleneck style kind of fell out of favor," says Wright, "sort of like the pointy-shaped guitars, the V220 and the X220." Sometimes, the song *doesn't* remain the same.

An Acoustic Eagle Takes Shape

While the doublenecks were being phased out, Carvin began to develop and market its first acoustic guitar at the instigation of Craig Chaquico. In the early Nineties, Chaquico left the Starship and began writing and performing on acoustic guitar. To combat feedback when performing, he would stuff his Washburn signature acoustic with 20 or so rolled up Harley-Davidson T-shirts. While this killed the feedback, it made the guitar feel as heavy as two Les Pauls.

Chaquico turned to Carvin for a solution. However, the company had never made an acoustic guitar before. "I started talking to Mark Kiesel again," recalls Chaquico, "and I said, 'Maybe we can design something together.'"

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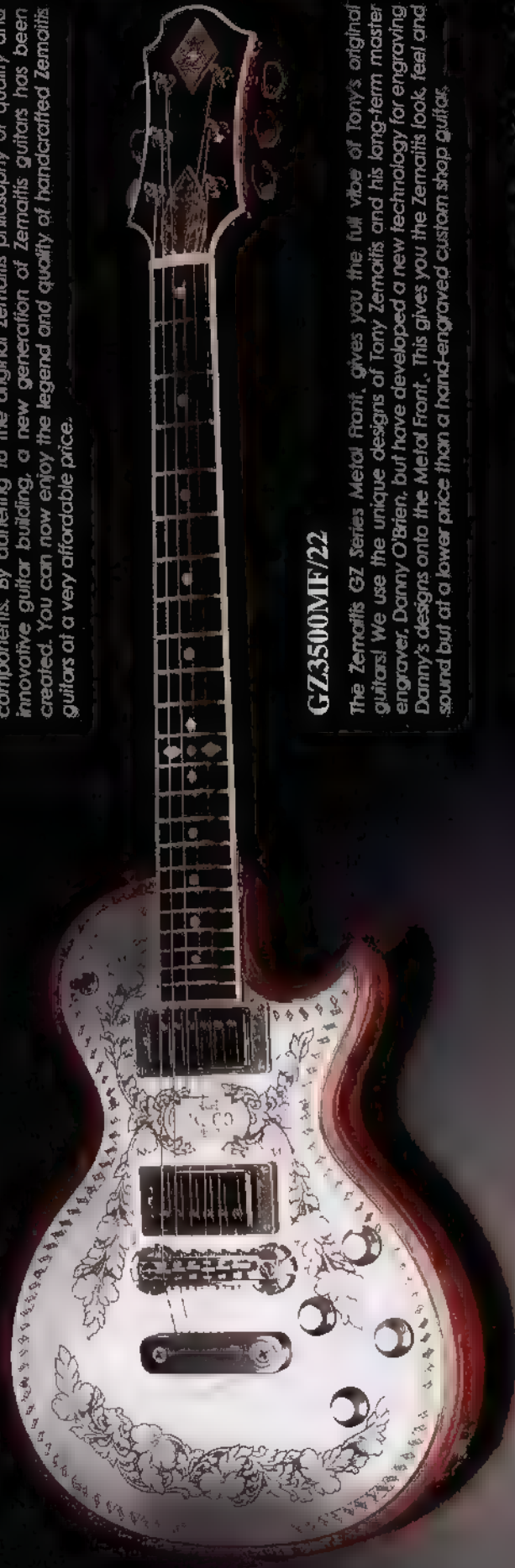
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Chaquico's idea was to create a body that had the appearance of an acoustic but was, for the most part, solid, to reduce the potential for feedback. "I said, why don't we have a guitar that from the front, looks totally acoustic: there's a sound hole, you can look right through the guitar to the back. But just out of sight would be reinforcement that's more akin to a solidbody."

Chaquico also suggested a hybrid neck design that would be wide enough for fingerpicking while it would incorporate jumbo frets for electric-guitar-style bends and hammer-ons. This idea was born of Chaquico's acoustic style, which involved transferring his electric guitar techniques to the acoustic. Finally, Chaquico requested an eagle inlay to reflect the environmental themes in his solo music. The eagle pattern on his signature ax grows in size and form from the inlays nearest the soundhole "until finally at the last inlay on the first fret there's an eagle shape. And then there's a full-on eagle on the peghead. And that became the Craig Chaquico model."

Heavy Machinery: Allan Holdsworth and His Fatboy

Because his unique electric sound is so personal, Allan Holdsworth has always made exceptional demands of his equipment. His long relationship with Carvin began in the late Eighties. Prior to the, Holdsworth recalls, "I had

some guitars built by a custom builder. He was really great, but he took a long, long time to make a guitar. Too long—it got to be five or six years. I didn't think I was going to be alive long enough to get one!"

He turned to Carvin with the idea of asking the company to build him a custom guitar. "Not for production; just for myself. They said, sure, and then they asked me a little bit later, 'If we make you this guitar, and you actually like it, can we put it into production?' So I said, 'Well, of course. That would be great.'"

The result led to the Carvin's H2 Holdsworth and HF2 "Fatboy" model, both introduced in 1996. The former is a chambered semihollowbody, while the Fatboy features twin beams that travel through the body without touching the top or bottom of the guitar, for a more resonant tone.

Today and Beyond

As Carvin looks ahead to the future, new innovative products are on its immediate horizon. At Carvin's 60th Anniversary celebration—a blowout bash held this past August 12, 2006, at the 80,000-square foot San Diego facility—evidence of that future was on hand. Canadian jazz guitarist Steve Oliver debuted a new Carvin guitar on which he had considerable input: a nylon-string electric-acoustic with a solid top that boasts

built-in MIDI switching and a MIDI pickup. A steel-string version is also being planned. Craig Chaquico was among those thrilled by the guitar. "I was tripping on this guitar," he says. "They had to drag me out of there, or I'd still be playing it!"

Steve Vai, of course, was also on hand to drop hints about "a project that we are working on that should be a nice contribution to the industry. But that's a secret right now." Though Vai revealed no confidential information, he did graciously offer his own assessment of why Carvin has lasted 60 years and remains poised for a strong future:

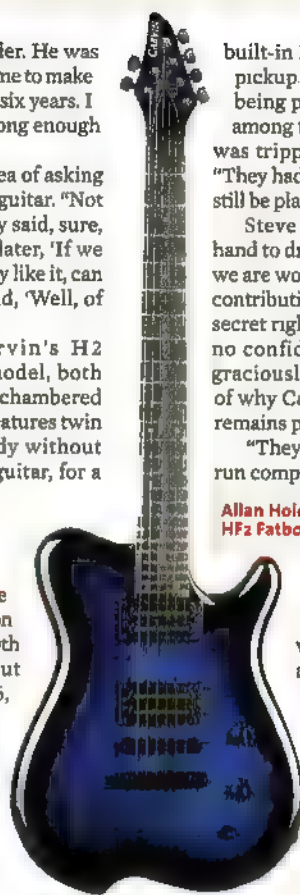
"They are a relatively small, family-run company, and they are very patient

**Allan Holdsworth
HF2 Fatboy**

and willing to experiment. They do direct sales, so

high-quality equipment can be purchased by the consumer for much much less than it would cost if you walked into a conventional music store and purchased their stuff. They cut out the big fat middle guy, and the savings and quality goes right to the consumer. They gave me a suave pair of brown shoes, too."

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leader who has sold out to the establishment and taken a job as a bellboy. His ideals dashed, Jimmy steals a motorboat and heads out to a barren rock off Brighton's beach. There alone, he contemplates his dismal past and dubious future as the sky unleashes a torrent of



rain on him, an act in which he finds a glimmer of hope and consolation.

THE BACKSTORY: Crushed by his failure with *Lifeshouse*, Townshend returned to the familiar terrain of early Sixties England for *Quadrophenia*, drawing from his own experiences growing up in London's Shepherd's Bush neighborhood.

"Being one of the main protagonists of stadium rock, I felt that I had lost my original brief as a writer," Townshend says of *Quadrophenia*'s origins. "So I went back to address the fact that the Who had, like everything else in Jimmy's life, abandoned him. I realized that there was no way I could speak to people like Jimmy anymore, because I was too rich, too successful and I'd spent too much time in America and not enough time in the Goldhawk club in Shepherd's Bush."

THE SECRET HISTORY: Clearly, the tables have turned. Now in his late twenties, with a wife and children of his own, and still reeling from the *Lifeshouse* debacle, Townshend had come to see himself as the absent father figure, the bad parent, the failed guru who has abandoned his original followers. In "The Punk Meets the Godfather," the verses are sung from the point of view of ordinary fans, who feel betrayed by the rock star in the song. That mystical connection between artist and audience, so precious to Pete, has been shattered, like the mirrors on the scooter Jimmy rides, mirrors that on *Quadrophenia*'s cover reflect each of the Who's four members.

"The kid sees something in each member of the band," says Townshend. "The band reflects

something to him, four facets of himself. And there you have it: that's the musical analogy."

PSYCHODERELICT

1993

THE PLOT: In this Pete Townshend solo project, Ray Highsmith (known as Ray High) is a jaded Sixties rock star brooding on his failed Seventies project, *Gridlife*, an obvious reference to *Lifeshouse*. Hoping to get Ray interested in recording again, his manager teams up with unscrupulous journalist Ruth Sweeting to send Ray pornographic pictures of a 14-year-old singing hopeful named Rosiland Nathan. Ray responds to Rosiland and in letters to the young girl confesses his insecurities. He begins writing again and pens a hit song for Rosiland. The journalist publishes the photos, but rather than hurting Ray, it reinvigorates his career and makes a hit of *Gridlife*.

THE BACKSTORY: Though *Quadrophenia* was the last large-scale narrative concept album recorded by the classic Who lineup, Townshend never abandoned the idiom and used narrative and conceptual frameworks for solo projects like *White City* (1985) and *The Iron Man* (1989). Released at the dawn of the Internet era, *Psychoderelict* makes a timely reference to



Lifeshouse and its *Grid*, with which Townshend foretold the dawn of the World Wide Web.

THE SECRET HISTORY: Not only does *Psychoderelict* transparently mirror Townshend's own story, it is at times eerily prescient. Just as Rays fostered Rosiland's career, Townshend has made an artistic protégé of his current girlfriend, Rachel Fuller. More conspicuously, Townshend's own run-in with the tabloids after he was investigated on child porn charges in 2002 recalls Ray's crucifixion by Ruth. As always with Townshend, art

and life, imagination and reality, are inextricably tangled.

ENDLESS WIRE

2006

THE PLOT: The story of Ray High continues in Townshend's new work for the Who. It's 2035, and the 90-year-old Ray is incarcerated in a sanatorium. Through meditation, he can make psychic contact with youngsters Gabriel, Josh and Leila, a Christian, Jew and Muslim, respectively, from Acton, the London neighborhood where Townshend grew up. They become friends, form a rock band and score a hit. In papers High left behind they find fragments of the *Lifeshouse/ Gridlife* project, a "mad old plan" to transform people into music and send them through the "mirror door," a portal between this life and realms beyond. At



a massive concert in New York's Central Park, they perform with departed musical greats, including Elvis Presley, Howlin' Wolf, Mozart and Ray Charles, during which the audience and performers are conjoined in a celebratory moment.

THE BACKSTORY: Says Townshend, "It's about three kids who might have been my own children, who grow up in the same neighborhood as their hero Ray High and try to recapture his lost dream."

THE SECRET HISTORY: Once again, Townshend returns to the parent-child, rock star-audience, guru-disciple tensions that inform his previous rock operas. But *Endless Wire* feels more optimistic, and metaphorically, Townshend seems to be passing the torch.

As for Ray High, how much of him is fiction and how much is Townshend? "He is not quite me," says Pete. "He is in a sanatorium, and broke. I am on the road touring and really quite wealthy. He was broken by his inability to realize his dream. I am still pursuing my dream." *

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Townshend created a radio play of *Lifehouse* using music from his unfinished rock opera; it was broadcast on the BBC in December 1999. For a project that caused him such personal distress, *Lifehouse* has been an almost career-long obsession for Townshend. "I'd obviously put it in a back pocket to produce later on," he says.

In the following interview, Townshend discusses the origins of his rock operas *Tommy* and *Quadrophenia* and reveals the near-catastrophic effects of his struggle to create *Lifehouse*.

GUITAR WORLD You're the artist most people would probably associate with rock operas. So how is it that you came to indulge yourself in the format?

PETE TOWNSHEND Well, you know, I was always interested in pushing boundaries, and the rock opera thing is conducive to that. But honestly, that development with my music came out of desperation more than for any other reason. At the time, Jimi Hendrix, Pink Floyd and Eric Clapton, who was then in Cream, were really changing the shape of music. On the one hand, Eric and Jimi were playing this incredibly exotic guitar playing, which I felt was beyond my scope. On the other hand, Pink Floyd's music seemed to me to be about a new drug culture and a new kind of

way of looking at the world, which was almost surreal. And I couldn't participate in that; I was too sensitive to do LSD. I tried it a couple of times and it blew me away.

So I was panic stricken about what I was going to do. I'd written "A Quick One While He's Away," which was an early attempt at a conceptually based mini opera. So I decided to try to create something big and grand and pompous and absurd by stringing a bunch of three-minute pop songs together. And that became *Tommy*.

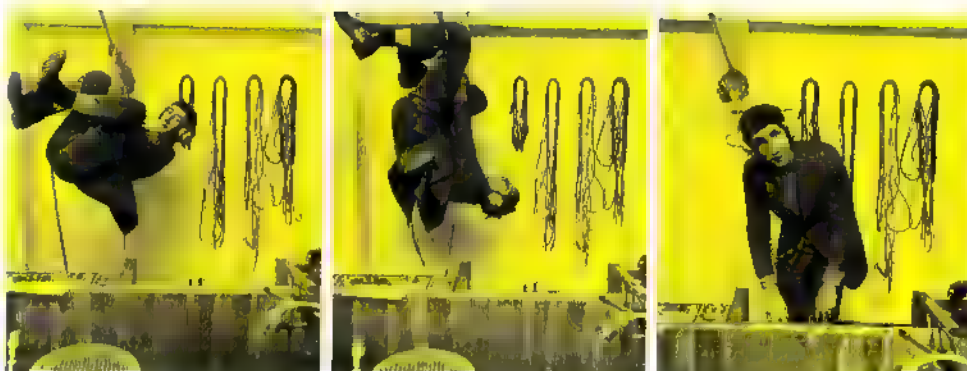
GW A story told on that scale requires a more elaborate narrative than a three-minute pop song. How did you develop the story for *Tommy*, and what were your inspirations?

TOWNSHEND I'd read *Siddhartha* [Herman Hesse's 1922 novel about an Indian man's spiritual enlightenment] and a few things like that,

and I had this idea of somebody on a spiritual journey; the bit about Tommy being a pinball wizard came later. The fact that Tommy was deaf, dumb and blind was simply about being spiritually shut down.

But, you know, the story was a kind of side issue to the whole project. It was just a thing with which to create the music and then to present it. I don't think any other band could have gotten away with that, presenting an album like that as a narrative story. I think *Tommy* worked because the Who was such a great band. I think if the Who had been a naff band, it would have flopped.

GW And in fact, *Tommy* made the Who one of the biggest bands in rock and roll. But that, in turn, made you distraught about the level of success you achieved. Why did you have a problem with it?





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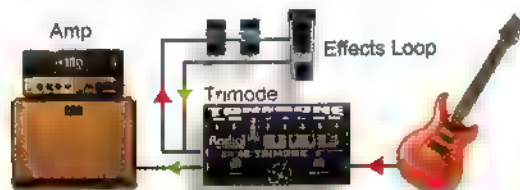


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TOWNSHEND I think I was worried and anxious that the connection between the Who and its audience was being eroded by the band playing to big audiences. I felt that the elegance of pop music was that it was reflective: we were holding up a mirror to our audience and reflecting them philosophically and spiritually, rather than just reflecting society or something called "rock and roll."

And I feared that all of that was going to be lost by playing large-scale things like Woodstock, which turned us into superstars. And in some ways it was wonderful that we went from being a band with a predominantly male following to one where Roger seemed to be a kind of Rock Sun God and we had a few women in the audience for a change.

But in other ways it was disarming because the natural easy connection between me, as the writer, and the audience, was broken. The feeling I had was that we were starting to become in a way like Tommy: we started to become more deeply deaf, dumb and blind to what was actually happening to us.

GW You attended Ealing Art College [in London, England] as a teenager. It was there that you became familiar with some of the concepts you later employed with the Who. Deconstructionism, for example: you'd smash your guitars onstage, making it actually one of the most anticipated parts of a show. How much did your art college training play a role in your rock operas?

TOWNSHEND I think it had everything to do

with everything: the Who and all our music. Because it would allow someone to have the ability—maybe the arrogance—to set himself up as a reflector of society, or in my case, of our audience. I went so far in the early days as to call the Who "pop art" because I wanted to identify with those people who looked at the condition of society and the world, the climate in which popular ideas were gathered, as well as fashion and style and image and all of those things.

GW Give me an example of how your art college training affected your music and your ability to be, as you say, a "reflector" of your audience.

TOWNSHEND Let's just take a basic art school course: If you're trained to draft images, what you're trained to do is capture not the truth, not an impression, but rather geometric precise representations of what it is that the eye sees. It's an absolute reflection.

So it is from that pure place that I wrote those songs. Who is it reflecting to? It's reflecting to the subject. As an artist, you're purely there to perform a very mundane, simple act. It's not about caricature. This is about truth.

GW So when you felt the Who were no longer connecting with their audience after Tommy's success, the bond between artist and viewer was broken. You were no longer able to reflect them.

TOWNSHEND Yes.

GW And it was at that point that you began to develop the rock opera *Lifehouse*. Was *Lifehouse* conceived as a story that would address this sense that you and your audience were

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losing touch with one another?

TOWNSHEND *Lifeshouse* contained a fear of losing that easy identity with our audience. But it was also a recognition that there was nothing more important to me than the simple art of rock music: of making something that unites the listener and the player. Because that moment has lasting value for the person that's heard it.

GW Throughout the years, you've been portrayed as having been unable to communicate the theme of *Lifeshouse*. Is that a fair view?

TOWNSHEND No, I think I communicated it perfectly well. I think what people found difficult to understand was the connection between one metaphor and another—one example being my Grid, my internet, as a metaphor for global conspiratorial control. In fact,

that metaphor is something of a problem today when I explain *Lifeshouse*, because the internet has turned out to be almost the opposite of that. But that's how I saw it. I saw the internet as being something which would allow power mongers to control us, and that we would willingly go to that if it promised us salvation—if it promised to show us who we were and let us find ourselves as we had, uniquely in our generation, through rock music.

GW So part of the problem was that people couldn't comprehend the Grid, because there was nothing comparable to it at the time.

TOWNSHEND Well, television existed. And television in the U.K. has always been, up until recently, run by the government. All I was really saying was, "Well, you know what we do with

TV: we sit in front of it, and we turn the lights out, and we watch it, and we don't listen to pop music." [laughs] "Well, imagine that...a bit more. So instead of turning on the TV and watching a soap opera, you experience a soap opera! Get it?"

GW In terms of the Who, can you give me a real-world parallel to the Grid that demonstrates how someone could use the group to control people?

TOWNSHEND For me as a young writer, to write a song like "My Generation," I reflected what people like me felt. But I also put their situation up on the radio where other people could see it—people who might take advantage of that information and use it, and even the song, for their own political aims.

And the danger was already there. You know, the song "Teenage Wasteland" is about the absolute desolation of teenagers after the second Isle of Wight festival, and after the Woodstock festival, where everybody was smacked out on acid and 20 people had brain damage. The dichotomy was that it became a celebration. "Teenage wasteland! Yes. We're all wasted!" People were already running toward the culture and its promise of salvation. But not everyone survived.

And so *Lifeshouse* was kind of going in that direction, starting to think, What are the problems in this? And for me, the main thing was that I didn't want to lose that sense that I had at the time that music was my redemption, my salvation—my life. Music was the only art that mattered to me. And at the time, it looked like it was going to be lost.

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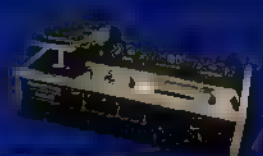
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GW Apart from the difficulty of conveying the plot to people, why was *Lifehouse* so difficult to create?

TOWNSHEND It was fucking awful. I had a—well, “nervous breakdown” is probably too big a description of it. But I had a breakdown due to nervous exhaustion. The problem began because Kit Lambert [the *Who*’s manager] wasn’t available to me at the time I was working on it; he was in New York. Kit had always been my friend, and my pal. He was very supportive throughout *Tommy*, but we were a little bit estranged at the time of *Lifehouse*, because his drug use had gotten a bit exotic.

But then Kit called and we went to New York to do work on the songs I had completed. And I was delighted because I thought, Kit’s

back, and we’re going to get this together now.

GW But it didn’t work out that way?

TOWNSHEND No. We’d been in the studio for about six days, and it was going very well. But one day I went up to his hotel room, and as I was going in, I could hear him stamping around angrily, talking to his secretary and his butler and calling me “Townshend.” And as I walked in, he said “Oh, hello, Pete.” But I knew what was happening: when I’m not doing what people want me to do, I’m this arrogant shit called “Townshend” and people hate me. And I started to kind of come apart. It really affected me.

What actually happened in that moment is that I had a classic, extreme, psychotic New York anxiety attack. You know, I got this well-

ing of energy, which I think you can only get in New York, and I started to hallucinate. And I thought, I must get some air. And I stumbled towards the window, which was open, on the 24th floor. And Kit’s butler just grabbed me like that, just as I was about to jump out.

I thought Kit was going to help get *Lifehouse* going. And I suddenly realized that he was very, very angry with me, and didn’t like me, and thought I was—anyway... whatever. So I decided to leave. I went back to London and let the whole thing go. So for me, bearing in mind how much energy I put into it, what was important for me to learn, though, at that age, was that omnipotence can lead to a certain arrogance that may in turn produce alienation.

GW Do you think Kit felt alienated from the project?

TOWNSHEND Yeah. He had a problem with it. At that time I was still having great difficulty with my role in the band. I had taken over creative control, but I wasn’t willing to pay the price of the alienation that came with it.

GW *Lifehouse* was your first roadblock as a working composer. You were the guiding force for the *Who*, and I wonder, did that change you dynamic with the band? They had looked to you to be the one who brought the creative materials, to come up with the ideas, and then you had this setback. Did it shake their faith in you?

TOWNSHEND No, it affected me much more than them. You know, all I can say about the band—and even Kit—is that everybody was just fantastically supportive. You know, I think

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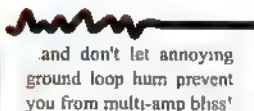
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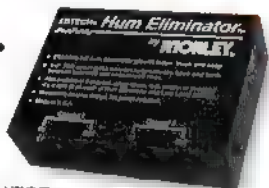


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GW Looking back at *Who's Next* as the net result of *Lifehouse*—it seems to me a fair outcome. It's a great album; many would say it's the Who's best. All things considered, were you happy with it?

TOWNSHEND Yeah. I was delighted with it. I was relieved to have anything at all, and it felt like the Who's first proper album. It felt uncomplicated and simple, and I didn't care that the story had been lost. And I just loved the way the songs sat together.

GW Compared to *Lifehouse*, *Quadrophenia* is a much simpler storyline: a few days in the life of an alienated London boy—a Mod, like the Who's earliest fans. Did your problems achieving *Lifehouse* affect your decision to keep

Quadrophenia's plot and character "closer to home," so to speak?

TOWNSHEND Yeah, very much. The fact of the matter is that when I wrote *Quadrophenia*, I was writing with the benefit of hindsight. With *Tommy*, I had failed to nail down the drama in the songs, properly; it needed explaining, and there were some holes in it which had to be filled in. And with *Lifehouse*, I just fuckin' failed, period.

So with *Quadrophenia*, I decided to get a much more loose line. I did that thing that one does if one's working on a short story, to take a glimpse, a slice of life, and say, "This is three days in the life of a boy. That is all, and that will do." And inasmuch as I was trying to deal with the whole notion of the music reflecting

the audience, as I had in *Lifehouse*, in *Quadrophenia* it was absolutely literal: The kid sees the four members of the band, and he sees something of himself in each one. The band reflects something—four facets—to him. And there you have it. That's the musical analogy.

And that's what's really going on for Jimmy. He's going through a very normal, very unspectacular childhood, taking a load of drugs, getting off his head, being a complete shit in many ways, but finding himself on a rock in the middle of the sea at the end, looking for God, asking—crying—for help, for something to happen to him that is of value, because he feels that nothing around him really means anything.

GW Does *Quadrophenia* reflect your own feelings of alienation, either as a child or after your problems with Kit Lambert on *Lifehouse*?

TOWNSHEND No, no. I don't think so. I've never felt alienation to that extreme level of *Quadrophenia*, but I could see it all around me. A lot of the boys that used to come and hang out around the Who in the early days were so-called Mods. But you know, they became Mods because they felt so alone. And some of them were emigres, some of them were kids from Ireland that had been sent over at 16 to make money.

GW To send back home?

TOWNSHEND Yeah. And you'd find out that, not only was the dad gone but the mother was gone as well, and they were living with an uncle or an aunt or a grandfather. Weird shit. Or you find out that both parents have



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been killed in the war. That kind of thing. And they were all drawn together by this disaffection, by this—damage

And my sense of alienation, what enabled me to write for them, was that I could see how it would turn into anger for a lot of them. My dad was still alive, and he was a nice guy. And I loved him, and adored and worshipped him to some extent. But I never realized that he was a classic post-war emotionally unavailable male. My dad was a soldier. He was in the RAF, and when the war was over, he ran into romance and escape, and music and laughter and fun. I just kind of got left behind.

And that leads to a lot of anger, as well as misogyny, because we look to the women in our lives to deliver everything that we haven't had from our fathers. And when it fails, we blame mom. My mom was there, and although she fucked up all over the place, and she said things to me that were very hurtful and careless, you know, when I look back, I see somebody that was very much involved in my life.

So what *Quadrophenia* is about, to some extent, is that men may be abusive toward women. But the abuse lies in the fact that the people that we're in contact with where we're particularly young tend to be women. And if those women are damaged by men, we inherit the damage.

GW It's cyclical.

TOWNSHEND Yes.

GW Your generation also suffered the psychological fallout from the war and the

effects of the London blitz.

TOWNSHEND And often the fathers were dead. You have to remember how many men were killed, particularly towards the end of the war, and the fact that I was born in May [1945], and it was the month that the war ended. When I was growing up, I was very used to seeing my friends' dads sitting like this [*sits dead still, looking warily from side to side*]. You know, like, "If I don't do anything, I'll be all right."

And the generation that fought in World War II had this sense that, "We gave you the right to exist, you little fuckers. All you have is the duty to thank us!" And that we were responsible for their torture.

So with *Quadrophenia*, I was really, really clear about what I was doing and what I was working with. Jimmy was sort of a composite of kids I knew. I just went back to look at them again and recreated it. It's one of the clearest pieces I've ever written.

GW What's striking about *Quadrophenia* is how bleak Jimmy's situation is. In both *Tommy* and *Lifehouse* there is a moment of spiritual awakening and of social bonding. Jimmy, on the other hand, is alone and aware of his isolation. Even his psyche is fragmented into four isolated aspects.

TOWNSHEND You know, in a weird way, *Quadrophenia* should, in context, have come before *Tommy*. *Quadrophenia* was an attempt by me to talk about how, in the Who's early career, we and our audience, through disaffected

heavy male-oriented rock and roll, began to feel spiritually empty. And that gave birth to the experimentation with drugs and Indian mysticism. That kind of leads into *Tommy*.

In a sense, *Tommy*, *Lifehouse*, *Quadrophenia*—they're all about spiritual emptiness. You know, it runs through everything I've written, and I think it's why my work has struck a chord with people. Because it's all about spiritual malaise in macho clothing. People approach it because there's something on the surface of it that they like or respond to. When they go a bit deeper, they find this tremendous frailty there, and they respond to that as well.

GW Music is salvation to Tommy, Bobby, Jimmy...to all the characters you've created. You said earlier that music was your salvation. In what way?

TOWNSHEND When I grew up, what was interesting for me was that music was color and life was gray. So music for me has always been more than entertainment. Entertainment came out of this thing called a television, and it was gray. Most of the films that we saw at the cinema were black and white. It was a gray world. And music somehow was in color. And that's where I discovered me: I found me in there. And that accounts for a lot of my passion and optimism and what has kept me going and kept the Who coming back. It's my sense of, "We can do this! We can get through this thing, and we'll make such wonderful music together."



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from the Sun" and "Up from the Skies" traced back to the inspiration Hendrix discovered in Chandler's library.

After all of Chandler's hard work and his steadfast belief in Hendrix and the commercial prospects of "Hey Joe," he and Jimi were rewarded when the recording, issued on Track Records in December 1966, spent 10 weeks on the U.K. singles chart. The song peaked at Number Six in February 1967. On the way, it established Hendrix as a rising star across Europe.

Meanwhile, Hendrix readied his next single, "Purple Haze." The song, Chandler recalled, was written backstage at the Upper Cut Club, on December 26, 1966. "The riff had come to him about 10 days before," said Chandler. "I heard him playing it at the flat and was knocked out. I told him to keep working on that, saying, 'That's the next single!' That afternoon at the Upper Cut, he started playing the riff in the dressing room. I said, 'Write the rest of that!' so he did." With the song finished, Chandler urged Hendrix into the studio, eager to produce the song he instinctively knew would land the Experience back on the charts. As a producer, Chandler's guiding principle focused on good preparation in advance of recording so as not to waste time or money once a session had begun. The Animals, he often noted, had cut "The House of the Rising Sun" cheaply and efficiently, and it had become one of their biggest hits.

The success of "Hey Joe" gave Hendrix the

money to upgrade to Olympic Studios, London's leading independent recording facility. There he was introduced to staff engineer Eddie Kramer, who fast established an easy rapport with Chandler and the group. His sympathetic understanding of Hendrix's desire to experiment with sound immediately manifested itself in "Purple Haze." The song's sped-up guitar and inventive mixing techniques opened Hendrix's imagination toward the infinite possibilities of the recording process. "Purple Haze" was released in March 1967 and soon outpaced "Hey Joe" in Britain, peaking at Number Three and earning the group its second consecutive U.K. Top-10 chart success.

The frustrations Hendrix had endured in New York City were still fresh in his memory. He relished having found in his manager someone who recognized his ability and shared his determination. Chandler's steady encouragement generated a burst of creativity from Hendrix, and new songs began to flow in a steady stream. Chandler pounced upon each original song, booking studio time based upon the readiness of new material. Terrific new songs such as "Fire" and "Foxy Lady" were refined and stage tested before audiences in clubs and theaters across Europe before they were added to the growing pile Chandler had set aside for Hendrix's debut album.

In March 1967, the Experience embarked on a package tour across Britain that had them billed with pop singer Cat Stevens, teen idols the Walker Brothers and smooth pop crooner

Engelbert Humperdinck, among others. With the tour, Chandler hoped to catapult Hendrix into the mainstream, elevating the Experience from the club circuit and introducing the band to a broader demographic.

On opening night at London's Astoria Theatre, the excitement was palpable, and Hendrix was eager to make an impression. Backstage before the band went on, music reporter Keith Altham suggested to Hendrix that he consider setting his guitar on fire during his performance of "Fire." Hendrix liked the idea and discussed with Chandler how to incorporate the stunt into his set. Road manager Gerry Stickells was discreetly dispatched to purchase lighter fluid, and no one outside the group was made aware of what would take place.

When the Experience took the stage, Hendrix was at his most outrageous, incorporating all of his now-patented stage moves. Throughout his 45-minute set, he joyously played the guitar one-handed, with his teeth, through his legs and behind his back, all to the howling delight of the sold-out crowd. At the close of his set, he placed his guitar on the stage floor, doused it with lighter fluid and set the instrument ablaze.

The stunt, coupled with the success of "Purple Haze," sent London's Fleet Street press into a frenzy. Hendrix was dubbed "The Black Elvis" and the "Wild Man of Borneo." Chandler and Jeffery were thrilled as the priceless publicity worked to quickly elevate Hendrix's profile. "[Hendrix and I] used to sit at our apartment in

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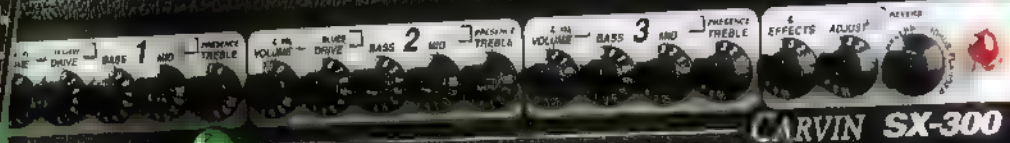
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the evenings and work out who we were going to offend tomorrow," Chandler explained. "We did nothing but sit home, play [the popular board game] Risk and talk about his career."

Amid this fervor, Hendrix readied both "The Wind Cries Mary," the group's next U.K. single, and *Are You Experienced*, the group's groundbreaking debut album. "The Wind Cries Mary" continued a remarkable run of chart successes across Europe. "That was recorded at the tail end of the session for 'Fire,'" Chandler explained. "We had about 20 minutes or so left, because in them days, I would book two hours and that was it. I suggested that we cut a demo of 'The Wind Cries Mary.' Mitch and Noel hadn't heard it, so they were going at it without a rehearsal. They played it through once and I remember saying

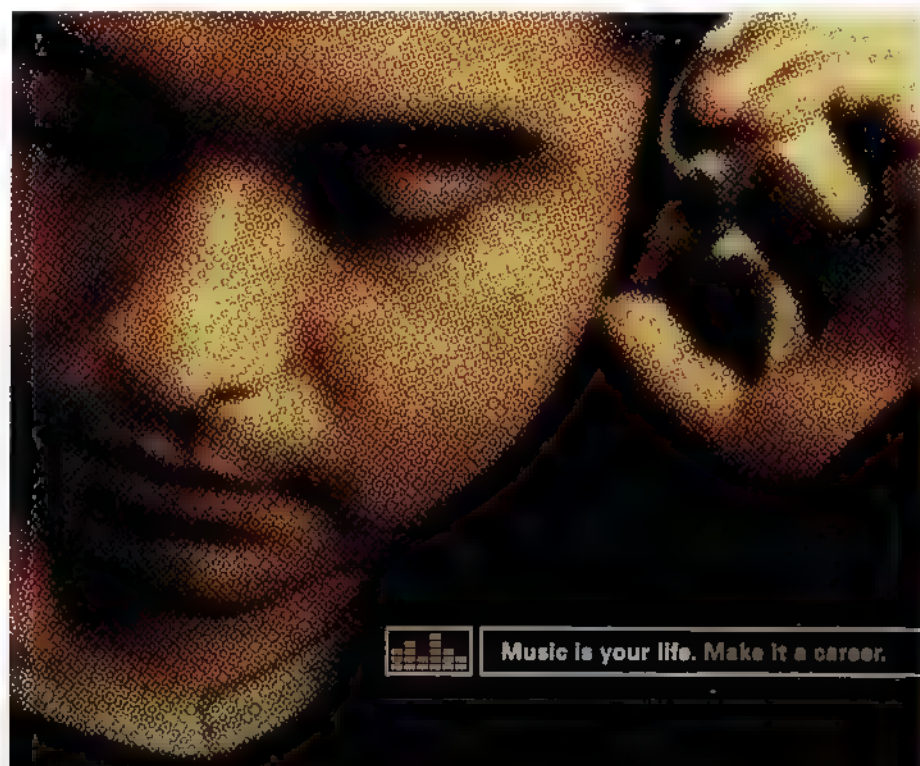
that I really liked the feel of the song. Jimi came back in and said, 'I have a good idea for an overdub.' So he went back in and played 'between,' as he called it, the notes he had already recorded. He didn't even come back into the control room after he put the second guitar on. He said, 'I have another idea. Can I put it on?' In all, he put on four or five overdubs, but the whole thing was done in 20 minutes."


In a flurry of work at Olympic Studios, Hendrix and the Experience shaped their debut into its final form. Once again, Chandler drew on his keen understanding of pop formula to establish parameters for Hendrix, requiring the guitarist to channel his vision into a more conventional song structure. "Most of the songs, like 'Purple Haze' and 'The Wind Cries Mary' were about

10 pages long," Hendrix explained. "We are restricted to a certain time limit, so I had to break them all down."

Issued in May 1967, *Are You Experienced* was a supreme achievement for the time, its scope encompassing blues, rock and r&b. The rich diversity of sounds Hendrix achieved on the debut album would become one of its hallmarks. "It's a collection of free feeling and imagination," Hendrix explained shortly after its release. "I've written songs for teenyboppers like 'Can You See Me.' 'I Don't Live Today' is dedicated to the American Indian and other minority repressed groups. 'Manic Depression' is ugly times music. It is so ugly you can feel it. It's a story about a cat wishing he could make love to music instead of the same old everyday woman. It's a frustrating type of song, a today's type of blues." In "Red House," Hendrix had created an updated blues song full of the same emotion, power, and clarity that idols such as Buddy Guy, Howlin' Wolf, and Otis Rush had incorporated into their work.

Are You Experienced became an immediate best seller across Europe and has long since been considered one of the finest debut albums in rock history. In a *Rolling Stone* review of the U.S. edition issued in August 1967, writer Jon Landau confessed he'd rather hear Jimi play the blues, but he couldn't deny the breakthrough aspects of the work and wrote, "On the *Are You Experienced* album Jimi has made a tremendous technical advance in the use of three instruments." Jimi Hendrix, he said, was "a great guitarist and a brilliant arranger... [He] has a fantastic touch." ●



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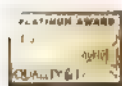
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Sweep picking advice, and a wide-stretch lick from "Ascendancy"



What's up? MKH here, in Stockholm, Sweden, in the midst of one of the greatest tours we've ever done, opening for Iron Maiden! I've seen many, many bands in concert from all sorts of eras and genres, but Maiden is the best live show I have ever seen.

In last month's column, Corey [Beaulieu] got into sweep picking, so I'm going to start off this column by touching on that subject too. When it comes to sweep picking, I totally recommend learning the smallest sweeps first. My first pattern was a three-string sweep in E minor. I forget exactly which one, but it was a minor sweep similar to **FIGURE 1**. The best thing you can do is learn the thing slow—I'm talking boring, glacial-speed slow. That's the only way you can get this technique nailed down perfectly.

When sweeping downward, pick hard and literally sweep the pick across the strings. Ditto when sweeping upward. Also, make sure that your right and left hands are in sync, and don't let each note ring into the next one because in order for sweeping to sound like single-note arpeggios and not like lazily strummed chords, each note needs to sound distinct and detached from the previous one.

So, like I said, take your time and perfect the technique at a slow speed before trying to do it fast. Use a metronome and increase the tempo a few beats per minute every time you master a particular speed. It's not easy, but be patient and you'll get it.

I find that it's a little bit trickier to cleanly sweep pick an arpeggio shape that includes a barre across two or more strings, like the E major shape shown in **FIGURE 2**, which requires barring the top two strings. In order to keep the barred notes from "bleeding" into each other you have to kind of "roll" your finger off of the most recently picked string to prevent the note from running into the next one. The minor arpeggio shape in **FIGURE 1** is easier to mute because, as you can see, there's no barring involved and you can use all four fretting fingers, one for each note: ring, middle, index, pinkie and then back again. The major fingering in **FIGURE 2** goes middle, index (roll off), index (roll to), pinkie and back again.

FIGURE 3 is a more challenging, five-string sweep picking lick that alternates between minor and major arpeggios in two octaves as the fret hand climbs up the neck. Each arpeggio involves the use of a barre and finger roll on the D and G strings, performed with either the ring finger (3) or the middle finger (2), as indicated below the tab. To help prevent the notes on these barred strings

FIGURE 1 \square = downstroke sweep
V = upstroke sweep

3-string E minor arpeggio



FIGURE 2

3-string E major arpeggio

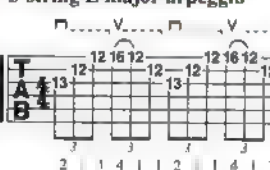
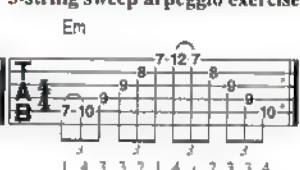


FIGURE 3

5-string sweep arpeggio exercise





SWEPT AWAY

How to execute sweep arpeggios in succession

One of the most effective ways to use sweep arpeggios is to play a series of them in quick succession to outline or imply a chord progression. This is a great way to create an element of excitement and tension within a solo or melodic passage.

To demonstrate this approach and technique, I will show you the intro to "Rainforest," a composition I wrote and recorded for my album *No Boundaries*. My goal for this intro was to create a progression of arpeggios that sounded musical, in that each one smoothly flowed into the next. The twist is that the progression does not stay in a single harmonic environment but traverses a variety of tonal centers and modulates several times to unrelated keys. This made the piece more challenging to put together, but to me it sounds more musically rewarding.

FIGURE 1 depicts the arpeggio-driven intro to "Rainforest." The passage begins in the key of A minor, modulates to F# minor, then to D minor, and then finally to F major. Even though the lines move in and out of different, mostly unrelated keys, the idea works as one single, cohesive melodic and harmonic phrase. I achieved this goal by making extensive use of the *diminished seven* (dim7) arpeggio, which due to its symmetrical intervallic structure of "stacked" minor thirds—1 ♭3 ♭5 6—functions as a harmonic interchange that you can use to quickly and smoothly modulate from one key to another.

The opening Am arpeggio (A C E) starts with an upstroke on the note E, which is pulled off to C; I then use another upstroke to articulate the next note, A. So the first three notes are in actuality sounded with an *upstroke sweep*, with a pull-off added between the two picked notes. The next three notes—E, A and C—are played with a *downstroke sweep*. All the remaining arpeggios are articulated in this manner.

The next arpeggio is G#dim7 (G# B D F), which may also be thought of and heard as a rootless E7b9 (E G# B D F), the five chord in the key of A minor that begs to resolve to its one chord. This is followed by a return to Am and then G#dim7, which this time resolves unexpectedly, but equally well, to F#m (F# A C#). This modulation works because G#dim7

FIGURE 1 "Rain Forest" intro

Tune down one half step (low to high: Eb Ab Db Gb Bb Eb).

All notes and chords sound in key of Ab minor, one half step lower than written.

Moderately Fast ♩ = 132

is common to both the keys of A minor and F# minor and functions here as a *pivot chord* that may also be reckoned as a rootless C#7b9 (C# F G# B D), the five chord in the key of F# minor.

This is followed by two fingerings of C#dim7 (C# E G Bb), which may also be seen as a rootless A7b9 arpeggio (A C# E G Bb), that sets up a smooth modulation to yet another unrelated key, D minor. I then use C#dim7 again, this time as a rootless F#7b9 arpeggio (F# A# C# E G), to get to Bm.

Finally, in similar fashion, I use A#dim7 (A# C# E G), which is essentially C7b9 (C E G Bb Db), to set up the resolution to F major. Notice that, after all of these dark-sounding minor and diminished-seven arpeggios, the F major is like a breath of fresh air! The entire passage might seem incredibly complex harmonically, but when you listen to it played at tempo, it just flows right along.

Following the F major arpeggio, I wrap up the phrase with a series of three G#dim7 arpeggios, followed by three Edim7 arpeggios (E G Bb C#). The fun thing about using these specific diminished arpeggio shapes in

succession is that a fast position shift with the fret hand is required to nail the first note in each new group; this serves to give the line a continuous lift with each new shape.

The only way to get these arpeggios to flow in succession properly is to use an upward and downward sweep technique. When you sweep pick, you'll need to use some pick-hand muting near the bridge to suppress unwanted noise; when you've got a handle on the technique, however, no additional pick-hand muting should be necessary, as you should be able to mute the idle strings sufficiently with the fret hand.

When sweep picking, I like to slightly rest my pick hand's middle and ring fingers on the body of the guitar, as I find that this helps stabilize the movement of the hand. I also prefer to angle the pick slightly so that I'm simultaneously using the point and edge of the pick to sound each note. This helps me sound each note more clearly and gives the articulation more *pop* overall.

Next month, I'll be back with the main theme of "Rainforest." See you then. 🌿



Using 16th-note triplets to connect improvised melodic ideas



Most often, it's easier—and more effective—to insert fast phrases into a solo if they are done as short bursts, rather than playing long runs. A shorter burst serves to add a little punctuation mark to whatever it is you're playing, especially if you're primarily playing slower, blues-based licks. Throwing in a short blast of fast staccato notes will effectively "turbo charge" a solo and add energy and surprise to it.

FIGURE 1 shows a few relatively short, ascending 16th-note triplet licks that demonstrate some of the typical fingerings I like to use when employing this technique. There are four successive licks, each followed by a bend that's held and played with vibrato. In addition, each phrase starts higher within the scale structure. Considering these licks as one entity should help you visualize how the technique can be used over a large swath of the fretboard.

Once you've learned each of these melodic shapes, realize that you don't have to play the entire phrase verbatim; oftentimes I'll just use one beat of 16th-note triplets—six notes—as a connection between one idea and the next.

These licks are all based on the E Mixolydian mode, (see **FIGURE 2**), which is spelled, intervallically, 1 2 3 4 5 6 ♭7. In the key of E, that translates to E F♯ G♯ A B C♯ D. There are also two additional *chromatic passing notes*: the first is G, the flattened third, which serves as a connection between F♯, the major second, and G♯, the major third, the other is B♭, the flattened fifth, which connects A, the fourth, and B, the fifth.

Let's expand the concept to incorporate more of the fretboard. **FIGURE 3** depicts two lower scale positions, and **FIGURE 4** illustrates all six positions in sequence, moving from low to high.

FIGURE 5 demonstrates how to weave these kinds of Mixolydian 16th-note triplet bursts into some bluesy solo lines played over an E vamp. The first example falls on beat four of bar 2, and the next one is on beat one of bar 7. Once you've gotten a handle on this concept and technique, try to incorporate it into your own solos. 🎸

[illegible]

and normal chromatic lines

TAB

12 14 15 16 17 18 19

root maj 9 3 maj 3 4 5 5

4 5 7 4 5 7 4 6 7 4 6 7 5 7 9 10 7 9 11 7 9 11 11

EXERCISE 1

A 4/4

B

4

7

full

1/2

full

1/2

full

1/2

1/2

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PHOTO BY JEREMY STOCKTON

WIND POWER

Andy Aledort shows you the right way to play the Jimi Hendrix classic "The Wind Cries Mary."

SEE THE FULL
TRANSCRIPTION
ON PAGE 114

Because Jimi Hendrix was such an incredible soloist, his genius as a rhythm guitarist is often overlooked. Which is unfortunate, because

his rhythm playing is as inspired as his lead playing, particularly on such songs as "Castles Made of Sand," "Have You Ever Been (to Electric Ladyland)," "Little Wing" and the subject of this lesson, "The Wind Cries Mary."

"The Wind Cries Mary" was performed with the guitar tuned down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat). The intro (see transcription, bars 1-4) opens with fifth string-root barre chords that ascend chromatically (one fret, or half step, at a time). Notice that for each of these chords Hendrix barres his index finger across the bottom two strings and includes the fifth of the chord on the bottom of the voicing, below the root note. A chord with the fifth as the lowest note is often referred to as a *second-inversion* or *fifth-in-the-bass* voicing.

In bar 2, Hendrix plays the same three basic chords, E \flat -E-F, but this time with the third in the bass, what are known as *first-inversion* voicings. Hendrix hammers onto the lowest note of each chord from two frets below, first barring across the A, D and G strings with the index finger and then hammering the ring finger onto the A string immediately after strumming. He uses this same first-inversion chord shape and hammer-on technique to play the B \flat /D chord in bar 7. The intro concludes with a single-note riff based on the F major pentatonic scale (F A B C D).

The verse (section B) is built around a repeating chord progression that Hendrix plays in various positions, adding decorative melodic embellishments to the basic chord shapes. Notice that for certain voicings of C, B \flat , F and G he uses his fret hand thumb to fret the sixth-string root note, as opposed to forming a full barre chord. The fifth string, which intentionally isn't used in these particular voicings, is muted by the tips of the fret hand's thumb and ring finger, a technique that allows the guitarist to freely strum across the low strings without sounding any unwanted notes on the idle fifth string. This thumb-fretting technique may feel a bit awkward at first, but with practice it should become easier and feel more natural.

Notice in bars 6 and 10 how Hendrix adds decorative hammer-ons to a thumb-fretted



first-position F chord, from the open G string to A, second fret. In each case, strum across the strings prior to hammering on, and allow all of the notes to ring together. In bar 8, Hendrix adds another cool embellishment to this same F chord shape, this time hammering onto the third fret on the B string with the pinkie. Using the same grip, the guitarist does a similar move with the G and B \flat chords in bars 11 and 13.

Hendrix introduces a new chord progression behind his guitar solo (see section D) F-E \flat -B \flat -A \flat is played three times, followed by G-B \flat -D \flat -F. Notice how, in his rhythm part (Gtr. 1), the guitarist implies the B \flat and A \flat chords in bars 28, 30 and 32 with single-note arpeggios instead of strumming chords.

Jimi's solo (Gtr. 2 part) is a composition of its own—a miniature masterpiece. He begins with a simple, catchy melodic theme based on the F major pentatonic scale, and later transposes that motif, with subtle variations, to the G and B \flat chords in bars 33 and 34. The first six bars of the solo (27-32) consist of two-bar phrases, with slight variations added to each successive phrase. Each begins with a rest on beat one followed by a barred double-stop on the top two strings that is adorned with a soulful hammer-

on from the lower note on beat two: with the index finger barred across the top two strings at the 13th fret, the ring finger hammers onto the 15th fret on the B string immediately after the two strings are strummed.

Over the D \flat chord in bar 35, Hendrix changes direction and switches to a darker-sounding bluesy single-note lick based on the D \flat minor pentatonic scale (D \flat F \flat G \flat A \flat C \flat): with his index finger barred across the ninth fret, the guitarist uses his ring finger to bend the C \flat note at the 12th fret up one whole step, to D \flat , and then uses the middle finger to repeatedly bend the G \flat note at the 11th fret on the G string up one whole step, to A \flat . The solo wraps up with a warm melodic phrase that is a variation on the solo's opening lick.

The outro (bars 58-65) features two distinct guitar parts that mesh together beautifully: as the rhythm guitar (Gtr. 1) repeats the two-bar chord riff from the intro, a lead guitar (Gtr. 2) adds decorative fills. The first one (bar 60) begins with a sliding index-finger barre across the top two strings, from the eighth fret to the 10th and back. Hendrix then barres his index finger across the D, G and B strings

at the 10th fret to form an F chord shape that he embellishes with simultaneous hammer-ons on the D and B strings, performed with the ring and middle fingers at the 12th and 11th frets, respectively. When playing this lick, make sure both fingers hammer on firmly, quickly, and at the exact same time.

The next fill (bar 61) is a descending single-note lick based on F major pentatonic, followed in bars 62 and 63 by single notes that reinforce the bottom notes of each underlying chord. Notice how much expressiveness the grace-note hammer-ons add to the single notes in these bars. At the end of bar 63 Hendrix plays a lick that echoes the doublestop/hammer-on motif from his solo, but here he does it in a different position and harmonic context, barring his index finger at the eighth fret and hammering onto the B string at the 10th fret. The guitarist then ends the song elegantly with a restatement of the double-stop slide and chord hammer-on lick from bar 60. *



Check out this month's CD-ROM for video of Andy demonstrating "The Wind Cries Mary"

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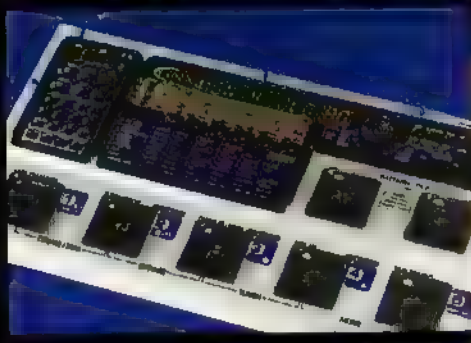


The Tones Behind The Tunes!

A Guide to the Perfect Tone

A good lesson that will help us guitarist better your playing vocabulary is to try the tones from artist we may not usually listen too. Whether it be experimenting with the mayhem metal of Slipknot or the classic rock tones of Jimmy Hendrix, your next practice session can benefit from the opening yourself up to trying different tones and musical styles. As an added benefit, watch your playing improve!

Now that I've used the GNX4 Guitar Workstation® for the last few months, I still have only begun to tap into the many applications it has to offer. Not only do you have all the great modeling and effects available for getting this month's tones (you can get them at www.digitech.com/guitarworld), but you have a wealth of options for recording, practicing and song creation.



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Tone Guru Billy Clements is a 20-year veteran of the stage and studio and is a prolific creator of tones heard in countless recordings and performances around the world.

Slipknot "Surfacing"

Display Name: **SURFACNG**

Chan One EQ	On	0.0	150	1500	5000	5
GeNetX	Chan1	Rectified	Vintage12	99	Midgain	Brit4x12
Chan Two EQ	On	0.0	150	1000	5000	2
Tone	On/Off	66/99	8/3	8/7	4/6	80/86
	On/Off	Param1	Param2	Param3	Param4	Param5
Wah - Pickup	On	Cry	24			
Compression	Off					
Whammy/IPS/Talk	Off					
Stompbox	Off					
Noise Gate	On	Silencer	37	0		
Chorus/Mod	Off					
Delay	On	Mono	460	14	Off	58
Reverb	Off					
Exp Assign	Exp1	Vol Pre	0	99		

Jimi Hendrix "The Wind Cries Mary"

Display Name: **MARY**

Chan One EQ	On	0.0	150	1600	4000	0
GeNetX	Chan1	Blackface	Amer1212	1	Blues	Brit4x12
Chan Two EQ	On	0.0	150	2000	3200	0
Tone	On/Off	98/14	3/8	4/7	3/0	74/83
	On/Off	Param1	Param2	Param3	Param4	Param5
Wah - Pickup	Off					
Compression	Off					
Whammy/IPS/Talk	Off					
Stompbox	Off					
Noise Gate	On	Silencer	37	0		
Chorus/Mod	Off					
Delay	Off					
Reverb	On	Plate	0	59	0	25
Exp Assign	Exp1	Vol Pre	0	99		

Jimi Hendrix "All Along the Watchtower"

Display Name: **WATCHTWP**

Chan One EQ	On	0.0	150	550	3200	0
GeNetX	Chan1	Acoustic	Direct	1	Basic Man	Brit4x12
Chan Two EQ	On	0.0	150	550	4000	0
Tone	On/Off	99/99	8/1	7/0	0/9	99/65
	On/Off	Param1	Param2	Param3	Param4	Param5
Wah - Pickup	Off	Boattiq	99			
Compression	Off					
Whammy/IPS/Talk	Off					
Stompbox	Off					
Noise Gate	On	Silencer	15	0		
Chorus/Mod	Off	Panner	9	85	Tri	
Delay	Off	Analog	480	11	Off	30
Reverb	On	Plate	0	59	21	30
Exp Assign	Exp1	Vol Pre	0	99		

Panic! At The Disco "I Write Sins Not Tragedies"

Display Name: **SIMS**

Chan One EQ	On	0.0	150	2600	3000	0
GeNetX	Chan1	Brit4x12	Vintage12	1	Hot Rod	Brit4x12
Chan Two EQ	On	0.0	150	2500	5000	0
Tone	On/Off	60/80	0/0	1/0	2/0	72/70
	On/Off	Param1	Param2	Param3	Param4	Param5
Wah - Pickup	Off					
Compression	Off					
Whammy/IPS/Talk	Off					
Stompbox	Off					
Noise Gate	On	Silencer	15	0		
Chorus/Mod	Off					
Delay	Off					
Reverb	Off					
Exp Assign	Exp1	Vol Pre	0	99		

Jimi Hendrix "Hey Joe"

Display Name: **HEY JOE**

Chan One EQ	On	0.0	150	1500	3000	0
GeNetX	Chan1	Blackface	Amer1212	1	Blues	Amer1212
Chan Two EQ	On	0.0	150	2500	5000	0
Tone	On/Off	99/41	4/0	7/6	4/0	76/94
	On/Off	Param1	Param2	Param3	Param4	Param5
Wah - Pickup	Off					
Compression	Off					
Whammy/IPS/Talk	Off					
Stompbox	On					
Noise Gate	On	Silencer	37	0		
Chorus/Mod	Off					
Delay	Off					
Reverb	On	Plate	0	59	0	20
Exp Assign	Exp1	Vol Pre	0	99		

Killswitch Engage "My Curse"

Display Name: **MY CURSE**

Chan One EQ	On	0.0	150	2000	3200	0
GeNetX	Chan1	Clean12	Amer1212	1	Midgain	Vintage12
Chan Two EQ	On	0.0	150	1200	3200	3
Tone	On/Off	70/99	0/3	7/5	0/6	80/77
	On/Off	Param1	Param2	Param3	Param4	Param5
Wah - Pickup	Off					
Compression	Off					
Whammy/IPS/Talk	Off					
Stompbox	Off					
Noise Gate	On	Silencer	37	0		
Chorus/Mod	On	Chorus	17	79	20	86
Delay	On	Analog	350	42	Off	50
Reverb	Off					
Exp Assign	Exp1	Vol Pre	0	99		

CHECK OUT THE
FULL TRANSCRIPTION
OF "SURFACING" ON
PAGE 130!

RISING FORCE

Mick Thomson shows you the right way to play Slipknot's grinding classic, "Surfacing."

By ANDY ALEDORT

When we asked Slipknot's Mick Thomson to demonstrate how to play "Surfacing," the group's 1999 classic, he laughed. And then he moaned.

"We wrote that song way back in the group's early days, around '96 or '97," he explained. "It's hard to remember back that far!"

Certainly, many years have passed since "Surfacing" made its appearance as one of the many standout tracks from Slipknot's self-titled 1999 debut. Produced by Ross Robinson, *Slipknot* was the very first album on Roadrunner Records to be certified Platinum. From Thomson's insanely twisted-sounding opening lick to the bone-crushing density of the "Fuck it all!" chorus, "Surfacing" made the perfect introduction to Slipknot's world of musical horror.

As it turns out, Thomson's memory isn't so bad after all. When we sit down with him for this lesson, it all starts to come back to him. Most of it, anyway. "The song's primary riff either came from Paul [Gray, bassist] or Joey [Jordison, drummer], and I had that crazy opening tapped

lick," Thomson recalls. "I tell you, at least half of our songs started from senseless noise. 'Eyeless' is a great example; that opening high-note unison thing sounds ridiculous!"

Effects are a main tool in Thomson's approach to formulating new licks. "I love using really gross-sounding effects. I want it to sound disgusting. No candy-coated reverb or compression for me. And don't muddle it up with any Eighties butt-rock crap. I like a very open, dynamic, *alive* sound. I want to hear the guitar respond to just how hard it's being hit."

GUITAR WORLD From the very first note, "Surfacing" hits you like it's the sound of the world coming to an end.

MICK THOMSON Oh, good! It's supposed to sound really sick and disorienting. For that opening lick [see transcription bar 1] I used a pitch shifter set to produce a note one octave higher than normal and another note shifted up two octaves; the original note is mixed out. I also threw a little bit of digital delay and reverb on there, plus some really disgusting



Check out this month's CD-ROM for video of Mick's "Surfacing" lesson!

digital distortion to make it sound like shit.

My guitar is tuned to drop D down one and one half steps [low to high: B F# B E G# C#]. To play this first lick, I begin by tapping onto the G string at the 17th fret with my pick-hand middle finger. I then bend the string up one whole step with that finger and pull-off to the open string and apply a quick trill onto the third fret with my fret-hand middle finger. That riff is then repeated many times [32 times].

After the first eight times, Jim [Root, guitarist] comes in with his rhythm part [see transcription bar 2], which is a variation on what ends up being the main riff: the rhythm part begins with 16th-note strumming of a D5 chord on the open bottom three strings. [Due to the tuning of the guitars, all notes and chords sound one and one half steps lower than written, the aforementioned D5 chord actually sounds

as B5]. An index-finger barre is then applied at the first fret across these strings, sounding E \flat 5, which is then pulled off to the open strings.

GW How do you play the song's main rhythm part [see transcription bar 5]?

THOMSON It's basically the same part as

Jim's previous rhythm part, except we strum straight eighth notes throughout the whole pattern. When the drum pattern changes [at 0:36], we start palm muting the open strings to give the riff a different feel.

GW During the verse section, there's a really odd-sounding, atonal rhythm part.

THOMSON Yeah, that's Jim's part; I've never played it, but it's basically this [transcription bars 8-9]. It begins with a D octave shape in fifth position on the fifth and third strings, which is strummed along with the open sixth string. After moving up one fret and then sliding back to the fifth fret, the octave shape is pre-bent up one half step and sustained through the next bar. There's a lovely Ross Robinson effect on there, courtesy of the nasty-sounding vintage gear that Ross is so well known for.

GW Does your guitar lick change for the verse section [bar 6]?

THOMSON Yes. It's really the same as the opening lick, but I forgo the trill on the second half of the lick. For the second verse [Riff C, boxed figure], I reverse the lick by starting with a whole-step ghost bend [the string is bent before it is picked] at the 17th fret on the G string, then release the bend.

GW For the chorus [bar 16], it sounds like you and Jim repeat the "simplified" rhythm part from the intro.

THOMSON That's right. It's played exactly the same way as it was during the intro [bar 5].

GW The interlude features a really insane chromatic riff [bars 30-33]. How do you play that part?

THOMSON That's nothing compared to some of the really sick things we play, but here it is. I begin by descending in half steps [one fret at a time] on the sixth string, from the eighth fret to the sixth. I then play two chromatically descending notes on the fifth string and move back to the sixth string to play four chromatically descending notes, from the eighth fret to the fifth. The jump to the fifth string for two notes and then back to the sixth for four more chromatically descending notes is then repeated.

Then, this same pattern is converted to power chords [bars 32 and 33]. The toughest part of the whole deal is that both riffs are played exclusively with downpicking, which,

at this tempo, will take some practice to master. Just keep in mind that all of the power chords played on the bottom three strings are fretted with a barre—either the index, middle or ring finger, depending on where a given chord falls in the sequence—

and the power chords played on the fifth and fourth strings are fretted with the index finger and pinkie.

GW How did you develop your incredible downpicking speed?

THOMSON The best advice I can give is this: sit down with Metallica's *Master of Puppets* album and learn to play along with every song. That will develop your downpicking better than anything else. Downpicking exclusively will

give you a thicker, more percussive sound, so I suggest downpicking any random riff—even just the open bottom three strings—with the metronome set to a comfortable speed. You need to be able to play this way *cleanly* for a long time—say for at least 30 seconds. Lactic acid will start to build up in your forearm, and you will feel that burning sensation, like when you're working out. Once you feel comfortable, start to push the tempos up a little bit, until you have a handle on it. But don't strain; if you feel that you are, pull the metronome back a bit so that you can play cleanly at that tempo. Gradually, you will find yourself graduating up four, six, or eight beats a minute. Within a few weeks you will notice a major increase in your downpicking speed.

GW How do you play the bridge section [bars 34-35]?

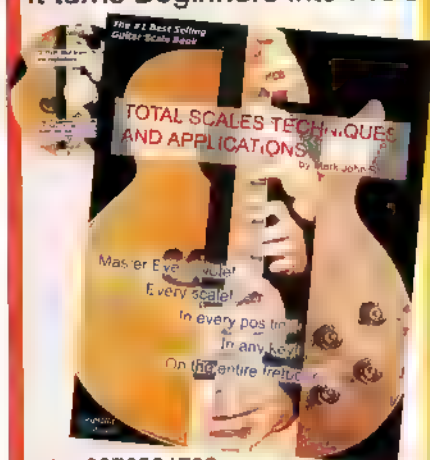
THOMSON The bridge is pretty simple: it's made up of shifting power chords fretted the same way as in the interlude. And, of course, they're strummed exclusively with downstrokes.

GW Can you describe how you arranged all of the different guitar parts and sections in this song?

THOMSON We spent a lot of time experimenting with different ways to play the main theme. That approach reminds me of how a band like Rush will work a riff into all different configurations as a song progresses, or how the drummer will change the pattern while the guitar part stays the same. With "Surfacing," once the basic form is set up, the rest of the song rides out, changing the feel via the drums or the vocal patterns. This keeps things un-muddled, not overly complicated and pretty efficient. Also, I find that the heaviest songs tend to be the simplest. Just look at Black Sabbath. ●



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"THE WIND CRIES MARY" JIMI HENDRIX

As heard on **THE ULTIMATE EXPERIENCE** (MCA)
Words and Music by **Jimmi Hendrix** * Transcribed by **Andy Aledort**



A Intro (0:00)

Freely ♩ = 70

1 **Eb5 E5 F5 Eb/G E/G# F/A C Bb F C Bb/D C Bb G Badd9 Bbadd9 Db**

Gtr 1 (w/clean tone) let ring.....

Bass

B 1st Verse (0:14)

Moderately Slow ♩ = 78

5 After all the jacks are in their boxes and the clowns have all gone to

C Bb F C Bb/D

let ring.....

*Th. = Free (6) w/thumb

Bass Fig 1

8 bed you can hear happiness staggering on down the street

F C Bb F

let ring.....

Th.

11 Footprints dressed in red And the wind whispers

G Bb Eb5 E5 F5 G Bb

*repeat previous chord Th.

C 2nd Verse (0:48)

Mary
Eb5 E5 F5 Eb/G E/G# F/A C

A broom is dreading sweeping
Bb/D let ring

14

up the broken pieces of yesterday's life
C Bb/D F

17

Somewhere a queen is weeping somewhere a king has no
C Badd9 Bbadd9 F G Bb

20

wife And the wind it cries Mary
Eb5 E5 F5 Eb/G E/G# F/A

23

D Guitar Solo (1:21)

F/A Eb/G N.C.(Bb) (Abmaj7) F5 Eb/G

27

Gtr 2 (elec w/light dist.)

30

N.C.(Bb) (Abmaj7) F5 Eb/G N.C.(Bb) (Abmaj7)

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F 4th Verse (2:26)

Will the wind ever remember the names it has blown in the past

49 C Bb/D F C Bb/D

Th Th Th Th Th Th

Bass plays Bass Fig. 1 (see bar 5)

And with this crutch its old age and its wisdom It whispers "No

52 F C Bb F

Th Th Th Th Th Th

this will be the last" And the wind cries

55 G Bb Eb5 E5 F5 G Bb

Th Th Th Th Th Th

Mary
Eb5 E5 F5 Eb/G E/G# F/A Eb5 E5 F5 Eb/G E/G# F/A

58 Gtr 2

Gtr

Bass

Eb5 E5 F5 Eb/G E/G# F/A Eb5 E5 F5

62

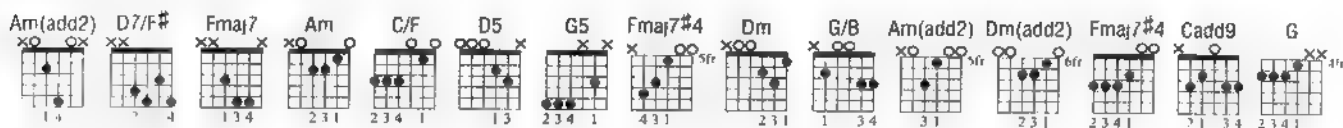
w/bar w/bar

"I WRITE SINS NOT TRAGEDIES" PANIC! AT THE DISCO

As heard on **A FEVER YOU CAN'T SWEAT OUT** (FUELED BY RAMEN)

Words and Music by **Brendon Urie, Ryan Ross, Spencer Smith and Brent Wilson** * Transcribed by **Jeff Perrin**

All guitars are in drop-D tuning (low to high: D A D G B E).
Bass tuning (low to high): D A D G.



A Intro (0:00)

Moderately Fast ♩ = 170

Am(add2)

Gtr. 1 (pizzicato strings arr. for elec. gtr. w/ clean tone, Rhy. Fig. 1 P.M.)

D7/F#

Fmaj7

end Rhy. Fig. 1



B 1st Verse (0:11)

Oh "What a beautiful wedding" as I'm pacing the pews in a church corridor and I
What a beautiful wedding" says a bridesmaid to a waiter

Am(add2)

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)

Bass (cello arr. for bass gtr.)



can't help but to hear no I can't help but to hear an exchanging of words
"Yes but what a shame what a shame the poor groom's bride is a whore"

D7/F#

Fmaj7

Gtr. 1 substitutes Fill 1 second time (see below)



C 1st Chorus (0:33)

I'd chime in with a "Haven't you people ever heard of closing a god-damn door"

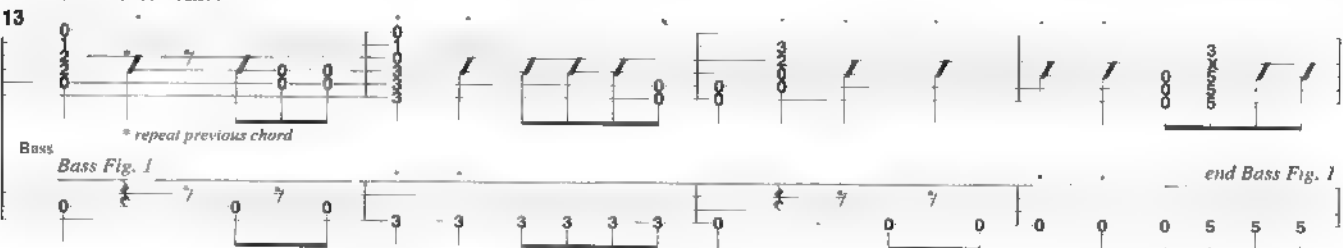
Am

C/F

D5

G5

Gtrs. 1 and 2 (elec. w/dist.)



Fill 1 (0:32)

Gtr. 1

P.M.



"I WRITE SINS NOT TRAGEDIES"

No it's much better to face these kinds of things with a sense of poise and rationality

Am C/F D5 G5

17

D (0:45)

I'd chime in "Haven't you people ever heard of closing a god-damn door"
No it's much better to face these kinds of things with a sense of...

Am C/F D5 G5

21

Rhy. Fig. 2 end Rhy. Fig. 2

Bass Fig. 2 end Bass Fig. 2

E 2nd Verse (0:56)

Well in fact well I'll look at it this way I mean technically our marriage is saved

Am(add2)

Gtr. 1 plays Rhy. Fig. 1 twice (see bar 1)

25

Well this calls for a toast so pour the champagne

D7/F# C/F

29

Oh well in fact well I'll look at it this way I mean technically our marriage is saved

Am(add2)

33

D7/F#

C/F

24 Gtr 2 (w/clean tone)

let ring

fret-hand fing.]

(F 119)

*Gtrs. 1 and 2 (w/reverb wash and delay effect w/multiple repeats)

Email #4

Dm

G/B

47

*composite arrangement (gtr., strings and synth.) until bar 49

(repeat previous bar)

Emai7#4

Am(add2)

Dm(add2)

45

G 2nd Chorus (1:30)

I'd	chime	in	with	a	"Haven't	you	people	ever	heard
I'd	No	it's	much		better	to	face	these	kinds
	chime		in		"Haven't	you	people	ever	

अथ

C/F

40 Citrus 1 and 2

Bass plays Bass Fig 2 three times (see bar 21)

of	of	things	with a sense of	closing	a god	-	damn	door"
heard	of	of		poise and	rationality			
				closing	a god	-	damn	door"

(play 3 times)

No It's much better to face these kinds of things with

Am
G, ex. 1 and 2

53

Bass

[H] Bridge (1 53, 2 35)

a sense of pulse and

56

let ring

rationality
G/B

59

let ring

Dm(add2)

Again

Fmaj7#4

G/B

63

(2nd time) skip ahead to [J]

Cadd9

Fmaj7#4

67

I 3rd Chorus (2:12)

I'd chime in "Haven't you people ever heard of closing a god - damn door"

Am C/F D5 G

71

No It's much better to face these kinds of things with a sense of poise and rationality

Am C/F D5

75

I'd chime in "Haven't you people ever heard of closing a god - damn door"

Am C/F D5 G5

Gtrs. 1 and 2

79

Bass plays Bass Fig 1 (see bar 13)

No It's much better to face these kinds of things with a sense of

Am C/F D5

Gtrs. 1 and 2

83

Bass

I (2:52)

Fmaj7#4 Am Dm(add2) Fmaj7#4

87



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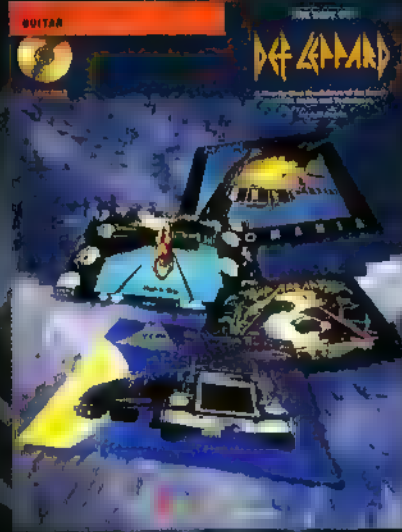


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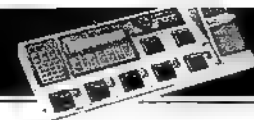
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"MY CURSE" KILLSWITCH ENGAGE

As heard on **AS DAYLIGHT DIES** (ROADRUNNER)

Music by Mike D'Antonio, Adam Dutkiewicz, Joel Stroetz, Justin Foley and Howard Jones * Words by Howard Jones * Transcribed by Andy Aledort

All guitars are in drop-D tuning down one whole step (low to high: C G C F A D).

Bass tuning (low to high): C G C F.

All notes and chords sound in the key of C minor, one whole step lower than written.



A Intro (0:00)

Moderately Fast ♩ = 174

Bbmaj7

Gm7add4

Dm7

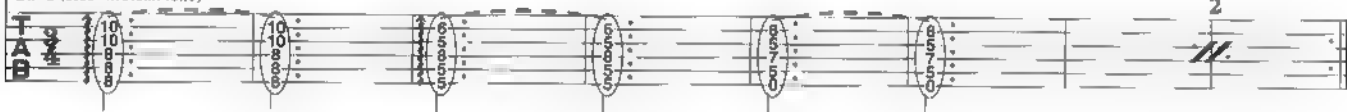
Gtr 1 (elec w/clean tone and delay)

let ring throughout (repeat previous bar)

(repeat previous two bars)



Gtr 2 (elec w/clean tone)



Bbmaj7

Gtr 1 (w/dist)

Riff A

P.M.

P.M.

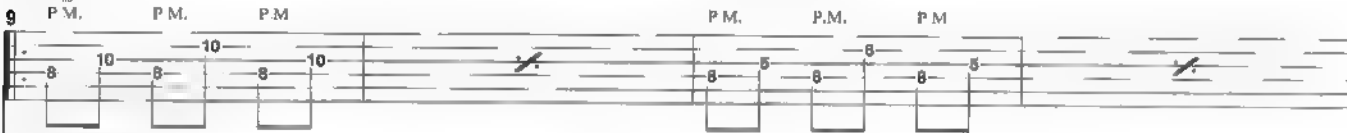
P.M.

Gm7add4

P.M.

P.M.

P.M.



Gtr 2 (w/dist)

Rhy Fig 1

P.M.

P.M.



Bass

Bass Fig 1



D5

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.

P.M.



P.M.



end Rhy Fig 1

end Bass Fig 1

B (0:33)

N C (D5)
Gtr 1

17 > PM > PM > PM > PM > PM >

D5

Gtr

20 > PM > PM > PM > PM > PM >

Gtr 2

Bass

C (0:41, 1:39)

(1.) Yeah

(2.) there

N C (D5)

Gtrs. 1 and 2

23 > PM > PM > PM > PM > PM > PM > PM > PM > PM >

Bass Fig. 2

end Bass Fig. 2

D Verses (0:49, 1:47)

w/half-time feel (1st Verse only)

1. I watched you walk away but Helpless with nothing for to say yeah
2. Your silence haunts me but still I hunger for you

N C (D5)

Gtrs. 1 and 2

29 > PM > PM > PM > PM > PM > PM > PM > PM > PM >

Bass plays Bass Fig. 2 twice on 1st Verse and once on 2nd Verse (see bar 23).

(end half-time feel)

I strain my eyes hoping to see you again

N C (D5)

35 > PM > PM > PM > PM > PM > PM > PM > PM > PM >

E Pre-chorus (1:06, 1:55)

w/half-time feel

(1.) This	is	my	curse	the	longing	This	is
(2.) This	is	my	curse	the	yearning	This	is
(3.) This	is	my	curse	the	wanting	This	is
(4.) This	is	my	curse	the	needing	This	is

N C (D5)

Gtrs. 1 and 2

Substitute Riff B 2nd and 4th times (see bar 45)

Riff B

41 P.M. P.M. P.M.

*Let notes in parenthesis ring (disregard staccato) 4th time

(1., 3.) my
(2., 4.) my

curse

time

46 P.M. P.H.

F Chorus (1:22, 2:11)

Will	There	is	love	wait	for	me	burning	to	find	you
Bb maj7	you		wait			D5				(1st time only) Will you be

Gtr. 1 plays Riff A twice (see bar 9)

don't play 3rd time

51 Gtr. 2 P.M. P.M. 2

Bass plays Bass Fig. 1 twice (see bar 9). On the 1st tune of the 2nd Chorus, don't play for the 1st two bars

G Interlude (2:28)

And still I want
But still I wait

59 Bb maj7 Gm7add4 Dm7

Gtr. 1 (w/night dist. and delay)

Gtr. 3 (relex w/dist. and delay)

Bass (plus 2nd time only) let ring

2

to see you again

65

Dm7

[illegible]

Dying

N.C (Bbma7)
Circ. (w/dst)

{Gm7add4}

inside

71

P.M.

[illegible]

these

walls

(Dm7)

75

PM

 $R_{iff} C$

75 P.M.

10 8 7 10 8 7 10 8 7

0-0-0-0-0-0-0-0-0-0

P.M. don't play 1st time

14 12 10 12 8 0

0-0-0-0-0-0-0-0-0-0

P.M. Riff C1 (don't play 1st time)

14 12 10 14 12 10

0-0-0-0-0-0-0-0-0-0

[2.] **I** (3:01)

And see your face in these
And see your face

Gtrs. 1 and 2 play Riffs C and C1 (see bar 78)
B♭maj7
Gtrs. 1, 2 and 3
Gm7add4
Dm7

79 *Gtr. 3*

85 *let ring*

tears in these tears

[J] Outro (3:17)

There is love There is love

B♭maj7
Gtr. 2 plays Rhy. Fig. 1 four times (see bar 9)
Gm7add4
Dm7

92 *Riff C* *end Riff C*

Bass plays Bass Fig. 1 four times (see bar 9)

There is love There is love

B♭maj7
Gtr. 1 plays Riff C twice (see bar 92)
Gm7add4
Dm7

100

B♭maj7
Gtr. 1
Gm7add4
Dm7

repeat and fade

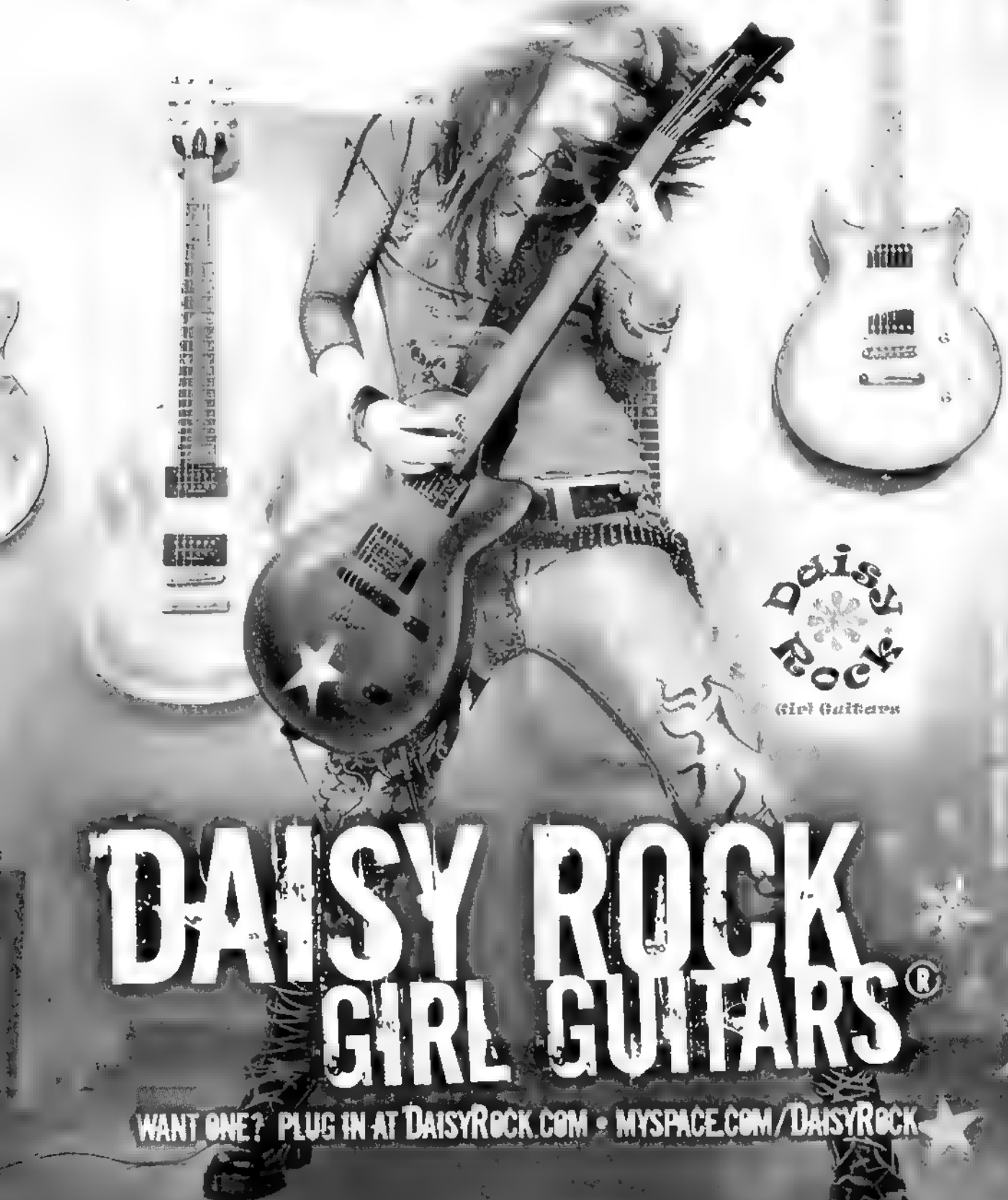
108 *Gtr. 1*

Gtr. 3

Gtr. 2

Bass

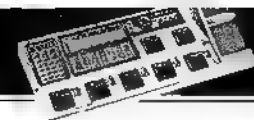
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"SURFACING" SLIPKNOT

As heard on **SLIPKNOT** (ROADRUNNER)

Words and Music by M. Shawn Crahan, Paul Gray, Nathan Jordison and Corey Taylor * Transcribed by Andy Aledort

All guitars are in drop-D tuning down one and one half steps (low to high: B F# B E G# C#).

Bass tuning (low to high): B F# B E.

All notes and chords sound in the key of B minor, one and one half steps lower than written.



A Intro (0:00)

Fast ♩ = 216

Gtr 1 (elec. w/dist., *pitch shifter, delay and reverb)

Riff A (play 8 times)

Gtr 1 plays Riff A 24 times (see bar 1, Gtr 2 (elec. w/dist.) Rhy Fig 1 (play 8 times, Eb5

*Pitch shifter set to generate pitches one and two octaves higher than original note. Original note is muted out

*repeat previous chord

D5 Eb5 D5 Eb5 D5 Eb5 D5 all Eb5

Gtr 2 plays Rhy Fig 1 sixteen times (see bar 2)

BASS (play 15 times)

D5 Eb5 D5 Eb5 (D5) (Eb5) (D5) (Eb5)

Gtr 1 (all effects off except dist.) (play 16 times) Riff B (effects on) (play 4 times)

*P M (repeat previous bar)

Gtr 2 (play 16 times)

*P M (play 4 times)

*Apply palm mute 8th 16th times

BASS Bass Fig 1 (play 16 times) Bass Fig 2 (play 4 times)

C Verses (1:02, 1:29)

1. Running out of ways to exposed run I Taking can't see shape I taking can't be shag
2. Picking through the parts (D5) (Eb5) (D5) (Eb5) (D5) (Eb5)

Gtr 1 plays Riff B eight times on 1st Verse (see bar 6) and Riff C eight times on 2nd Verse (see bottom of next page)

Gtr 2 (repeat previous two bars)

Bass plays Bass Fig 3 eight times (see bottom of next page)

Over and over and under my skin all this attention is doing me in
Over and over and under my skin all this momentum is doing me in



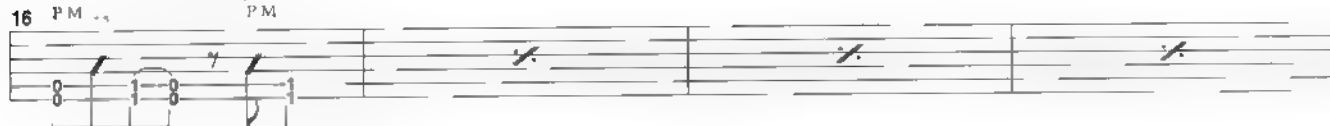
D Chorus (1:11, 1:38, 2:56)

Fuck it all Fuck this world Fuck everything that you stand for

D5 Eb5 D5 Eb5

Gtrs. 1 (all effects off except dist.) and 2

P.M. P.M.



Bass plays Bass Fig. 1 eight times (see bar 5)

(1st time) go back to [B]

(3rd time) skip ahead to [G] Outro Chorus

Don't belong Don't exist Don't give a shit Don't ever judge me



E Chorus Tag (1:47)

w/half-time feel

(1st time) And don't you fucking touch me

D5 Eb5 D5 Eb5

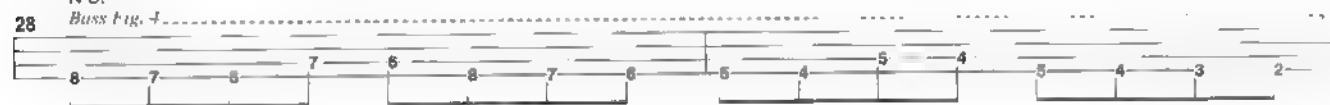
P.M. P.M.



Bass plays Bass Fig. 1 eight times (see bar 5)

F Interlude (1:56)

N.C.



Bb5 A5 Ab5 E5 Eb5 Bb5 A5 Ab5 G5 Gb5 D5 Db5 G5 Gb5 F5 E5 (play 8 times)



Bb5 A5 Ab5 E5 Eb5 Bb5 A5 Ab5 G5 Gb5 D5 Db5 G5 Gb5 F5 E5 (play 8 times)

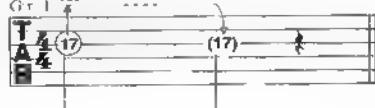


Bass plays Bass Fig. 4 nine times (see bar 28)

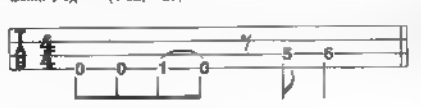
*Apply palm mute 5th-8th times

Riff C (1:29)

Gtr. 1 (u.)

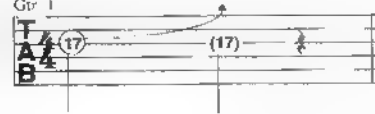


Bass Fig. 3 (1:02, 1:29)



Riff D (2:47)

Gtr. 1 (u.)



F5 E5 F5 E5 B5 Bb5 F5 E5

2

2

(D5) (E♭5) (D5) (E♭5)
Gtr 1 plays Riff B eight times
(see bar 6) (play 8 times)

3

2

Bass plays *Bass Fig. 2* eight times (see bar 6)

(D5)	(E♭5)(D5)	(E♭5)	(D5)	(E♭5)(D5)	(E♭5)
<i>(Citr. 1 plays Riff D eight times (see bottom of previous page))</i>					<i>(play 3 times)</i>

43 Cir 2

(play 3 times)

*Gradually move pinkie hand from bridge to fretboard while picking.

1355

G Outro Chorus (3:05)

D5 Eb5D5 Eb5

Cops. 1 and 2

47 P M P M

Bass plays Bass Fig 1 eight times (see bar 5)

51 Don't belong Don't exist Don't give a shit Don't ever touch me

H Outro (3:16)

D5 Eb5 D5 Eb5
(play 18 times)
P.M. P.M.

55 Gtrs 1 and 2

P.M.

PM

Bass

(play 18 times)

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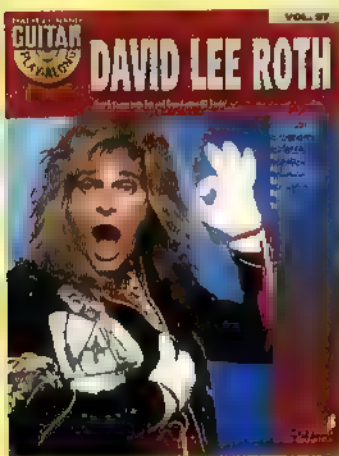
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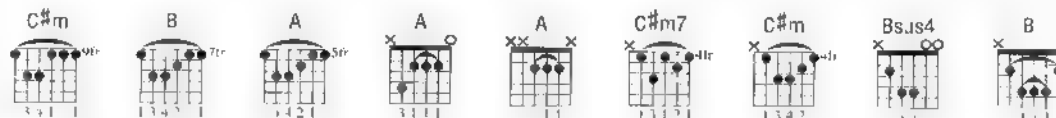
"ALL ALONG THE WATCHTOWER" JIMI HENDRIX

As heard on **THE ULTIMATE EXPERIENCE** (MCA)
Words and Music by **Bob Dylan** * Transcribed by **Andy Aledort**

All guitars are tuned down one half step (low to high: E \flat A \flat D \flat G \flat B \flat E \flat).

Bass tuning (low to high): E \flat A \flat D \flat G \flat .

NOTE: To play along with recording, tune all strings slightly sharp (approx. one quarter step)



A Intro (0:00)

Moderate Rock ♩ = 116

Chords: B, C#m, B, A, B, C#m, B, A

Gtr 1 (12 string acous): Tablature for guitar 1, showing chords and string numbers.

Bass: Bass line with fret numbers and string numbers.

**repeat previous chord*

Chords: B, C#m, B, A, B

Gtr 2 (6-string elec w/dist): Tablature for guitar 2, showing chords and string numbers.

Gtr 1: Tablature for guitar 1, showing chords and string numbers.

Bass: Bass line with fret numbers and string numbers.

B 1st Verse (0:19)

There must be some kind of way
C#m B

Chords: C#m, B, A, B, C

Gtr 1: Tablature for guitar 1, showing chords and string numbers.

Bass: Bass line with fret numbers and string numbers.

Rhy. Fig. 1: Rhythmic figure for guitar 1.

Bass Fig. 1: Bass figure for the bass line.

"ALL ALONG THE WATCHTOWER"

out of here said the joker to the thief There's too much confusion

A B C#m B A Bsus4 C#m B

10

I can't get no relief *A N.C.(C#m7) C#m B

14

drink my wine Plowmen dig my earth Nonewilllevel on

A B C#m B A B C#m B

18

the vine Nobody of it is worth hey

A B C#m B A A B

22

let ring

full

end Rhy. Fig. 1

C 1st Guitar Solo (0:53)

C#m B A B C#m B A

25

*G string gets caught under ring finger

Rhy. Fig. 2

Gtr. 1 repeats Rhy. Fig. 2 three times simile

Bass Fig. 2

A B C#m B A B C#m

Gtr. 2

28

Bass

D 2nd Verse (1:00)

No reason to get excited (Uh huh)

C#m B A B

31

full

wlecho repeat

Bass

end Bass Fig. 2 Bass plays Bass Fig. 1 simile (see bar 9)

The thief he kindly spoke

There are many here among us

35

C#m B A *let ring* B C#m B A B

Who feel that life is but a joke

(But uh)

But you and I we've been through that

39

C#m B *A B C#m B A B

*Bass plays low F# note, creating an F#m7 sound.

And this is not our fate

So let us not talk falsely now

43

C#m B A B C#m *let ring* B *let ring* A B C#m

E 2nd Guitar Solo (1:43)

The hour's getting late

Hey

47

B A B C#m B

Gtr. 1 plays Rhy. Fig. 2 four times simile (see bar 25)
Bass plays Bass. Fig. 2 simile (see bar 25)

51

A B C#m B A B

F (2:00)

56

A B C#m B A B C#m B

Gtr 2 full full
Gtr 3 (elec 12-string) w/slide w/echo
Rhy. Fig. 3
Gtr 1 repeats Rhy. Fig. 3 three times simile
Bass

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G (2:17)

A B C#m B

A **B** **C#m** **A** **B**

70 full full full full hold bend full hold bend echo & wah-wah off

9 12 12 9 11 9 12 9 11 11 9 7 7 12 9 9 12 14 14 14

9 5 5 5 7 7 7 7 7 8 8 9 11 11 11 7 7 9 9 11 11 11 11 11 12 13 13 13 9 11 9

Gtr 2

H (233)

C#m **B** **A** **B**

Gtr 2
73

Gtr 1
Rhy. Fig. 4

Bass

C#m **B** **A** **B** **C#m**

Rhy. Gtr 1 repeats Rhy. Fig. 4 three times simile

Gtr 2
75

Bass

B **A** **A** **B**

77

C#m **B** **A** **B**

79

full hold bend

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99 **All along the watchtower**

C#m **C#m7** **A** **C#m7** **C#m** **C#m7**

full *full* *full* *full* *full* *full*

Rhy Fig 5 *Gtr 1 repeats Rhy Fig 5 simile until fade*

102 **Gotta get away** **Gotta get away from**

A **C#m7** **C#m** **C#m7** **A** **C#m7**

full *full* *full* *full* *full* *full*

Bass

105 **here** **Yeah** **Yeah**

C#m **C#m7** **A** **C#m7** **C#m** **C#m7**

full *1/2 full* *1/2 full* *full* *full* *full*

108 **A** **C#m7** **C#m** **C#m7** **A** **C#m7**

full *full* *full* *full* *full* *full*

***Release bend one quarter-tone on all notes marked by double asterisks.*

111 **All along the watchtower** **Fade out**

C#m7 **C#m7** **A** **C#m7** **C#m7** **C#m7**

full *full* *full* *full* *full* *full*

hold bend *hold bend* *full* *full* *full* *full*



As heard on **THE ULTIMATE EXPERIENCE** (MCA)
Words and Music by **Billy Roberts** * Transcribed by **Andy Aledort**



Hey Joe I said where you goin' with that gun in your hand all right

(Ooh) C Gadd9 D A5 E

7 Gtr 1

Gtr 2

Bass repeats Bass Fig. 1 three times simile

I'm goin' down to shoot my old lady You know I caught her messin' 'round with

(Ooh) C5 Gadd9 D Aadd9

10

another man Yeah I'm goin' down to shoot my old lady

(Ooh) E C G

13

* (repeat previous chord)

* Play slightly behind the beat

you know I caught her messin' 'round with another man Huh And that ain't too cool

D C D A E

16

end Rhy. Fig. 1

[C] 2nd Verse (0:55)

Uh hey Joe I heard you shot your woman down you shot her down now

(Ah) C G D A E

19

Bass plays Bass Fig. 1 four times simile (see bar 3)

D Guitar Solo (1.42)

Shoot her one more time again will you

N.C

E E7

37

(Hey

C

Gadd9

D

A

39

Figure 1 displays a series of musical notation examples for the 'Piano' part, arranged in three rows and ten columns. The notation is written on a five-line staff. The first row contains ten measures with various note values and rests, including a 'rit.' marking. The second row contains ten measures with similar notation, including a 'Play slightly behind the beat' instruction. The third row contains ten measures with further notation, including a 'th' marking. The notation is complex, featuring many beamed notes and rests.

Yeah

Ah dig it

Abstract

Joe

E

(Hey

N.C. (C)

(G)

4

[illegible]

Ah

where you gonna go)

Ooh all right

Joe

(A)

E

44

E 3rd Verse (2:16)

Hey Joe said now where you gonna run
where you gonna

(Hey C G D A)

Gtr 2 plays Rhy. Fig. 1 simile (see bar 3)

47

Bass Fig. 2

to now Where you gonna run to

(go) E7

49

end Bass Fig. 2

Hey Joe I said where you gonna run

(Hey C Gadd9 D A)

51

Bass repeats Bass Fig. 2

to now Where you where you gonna Well dig

(Joe) E N.C.

53

I'm goin' way down south way down to Mexico Joe way

(Hey C Gadd9 D A E N.C.)

55

Bass

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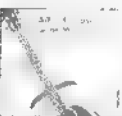


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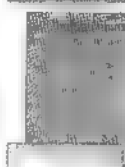
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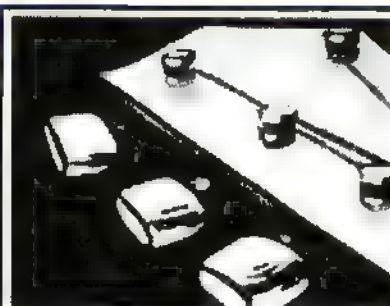
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RICH AND FAMOUS

B.C. Rich Exotic Classic Series 10-String Bich and Mockingbird electric guitars

By ERIC KIRKLAND

THE GUNSLINGERS of metal are again gravitating toward radical guitar designs to complement their aggressive styles and intense stage personas. This is great news for B.C. Rich Guitars, which currently produces more than 21 of the world's wildest guitar shapes. In celebration of this recent trend, B.C. Rich has added the timeless Mockingbird and 10-String Bich guitars to its Exotic Classic Series, which also includes the six-string Bich. (The Exotic Classic Series offers all three models in two versions: koa with maple stringers and spalted maple with ebony stringers.) In this platform, these two established designs are recreated as modern works of art whose striking looks are matched only by their powerful sounds.

Both guitars feature neck-through construction, attractive tone woods and top-end hardware. Enthusiasts of vintage B.C. Rich details will appreciate the old-school cloud inlays floating in the bound ebony fingerboards, and modern players will be energized by the muscular tone of the custom Rockfield pickups.

ROCKFIELD PICKUPS

B.C. RICH COULD have loaded these exotic beauties with any pickup on the market. So it's especially curious that the company chose humbuckers from Todd Rockfield, a relative newcomer to the pickup manufacturing world. Once you hear the pickups, you'll understand the choice: think souped-up brown sound, with accelerated harmonics, thick lows, hot midrange crunch and a clear bite. The Mafia model pickups in these Exotic Classic guitars are ceramic-based versions of Rockfield's Turbo pickups. The ceramic magnets give the pickups more power, extended lows and the

B.C. RICH EXOTIC CLASSIC SERIES MOCKINGBIRD AND 10-STRING BICH

LIST PRICES: 10-String Exotic Classic Bich, \$1,140.00; Exotic Classic Mockingbird, \$1,075.00;

MANUFACTURER: B.C. Rich Guitars, bcr.ch.com

BODY: Nato mahogany, available in spalted maple veneer with ebony stringers or koa veneer with maple stringers

NECK: Maple, neck-through construction
FINGERBOARD: Ebony

FRETS: 24 Jumbo

SCALE: 25 5/8 inches

FINISH: WATERSlide finish

CONTROLS: 2 Volume, 1 Master Tone, toggle switch

BRIDGE: (Bich) Quad 10-string bridge; (Mockingbird) Tune-O-Matic two-piece bridge

PICKUPS: 2 Rockfield Mafia

murderous attack that inspired the model name. Controls for the guitars include a three-way toggle, master volume and dedicated tone pots.

EXOTIC CLASSIC 10-STRING BICH

FOR OBVIOUS reasons, the B.C. Rich Bich has one of the most memorable names ever tagged to a guitar. Though the Exotic Classic Bich is a sizable instrument, my test model—in spalted maple with ebony stringers—weighed in at about eight trim and very resonant pounds. Its veneer cap is a stunning slice of burl tiger maple, which doesn't affect the tone inasmuch as it adds to the instrument's appearance. Ebony strips—i.e., the “stringers”—separate the maple center of the guitar from the Nato mahogany body pieces.

If you haven't heard much about 10-string guitars, it's because they are uncommon and somewhat misunderstood. Many players love the natural chorus effect produced by 12 strings, but 12-string guitars sound odd when combined with high gain and distortion. Young rockers discovered a solution in the mid Seventies when, in an effort to improve the clarity of their electrified 12-strings, they removed the octave strings on the low E and A. The gain-induced dissonance disappeared, and the 10-string guitar was born.

The cool thing about this guitar is that the standard gauge strings are spaced exactly as on a normal six-string, and the neck is no wider than you'll find on any other Bich. Should you want to use the guitar as a six-string, just remove the four octave strings and you'll have a standard six-string Bich.



String-through headstock allows for four additional strings

Pearl cloud inlays

High-output Rockfield Mafia pickups (available on all Exotic Classic Series guitars)

Spalted maple veneer

Ebony stringers

Tuners for additional four strings strung from the headstock

CHIECK

NEW EQUIPMENT 166 JACKSON DOMINION MARK MORTON SIGNATURE GUITAR 168 MORGAN MONROE 50V ACUST. 170 TE... A1 ON 172



Ebony fingerboard with 25 jumbo frets

Maple stringers

Koa veneer

PERFORMANCE

THE LOW WEIGHT of my test guitar helped to create exceptional acoustic resonance with particularly long-ringing bass notes. Plus, the extra mass of the 10-string compatible bridge added



to its bass presence and sustain. Combined with my Marshall JCM 800's lead tone, the fiery Rockfield pickups brought out pyrotechnic brilliance in the mids and an abundance of sparkle in the highs. The neck was terrifically comfortable and the harmonious chorus of the octave strings was absolutely addictive. Nothing but gloriously lush tones emanated from this high-end 10-string, producing some extremely fun and memorable playing experiences

EXOTIC CLASSIC MOCKINGBIRD

PLAYERS ARE DRAWN to the Mockingbird's shape because it is simultaneously undomesticated and artistically balanced. Because this is a true neck-through guitar, the body's center is actually an extension of the three-piece maple neck. My test guitar was made of Hawaiian koa, with maple stringers that contrast the body's darker woods. They not only look beautiful but also add strength to the overall construction. The koa is used for the top and matching headstock veneer. This rare tone wood is now in very short supply, and it's a special treat to see it even as an accent

PERFORMANCE

THE MOCKINGBIRD'S TONE was warm and clear, with a powerful bass signature and punchy high notes. The Rockfield Mafia pickups harnessed this essence and delivered it to my modified Marshall with surprising finesse. Low-gain settings with the Mockingbird's neck pickup yielded mesquite-charred Texas blues style mids that were imbued with a velvety treble snap. Upping the distortion and switching to the high-powered bridge 'bucker made my Marshall sound as if it had been hit by a lightning bolt of metallic tone. The Mockingbird was tonally transformed into a screaming



THESE EXOTIC CLASSICS, WITH THEIR SWEET TONE WOODS AND HOT PICKUPS, ARE UNLIKE ANY B.C. RICH GUITARS FROM THE PAST.

raptor, with chunky lows, razor-sharp treble attack and ripping mids

THE BOTTOM LINE

THE B.C. RICH 10-String Bich and Mockingbird have been around a long time. But these beautifully built Exotic Classic versions, with their sweet tone woods and hot pickups, are unlike any B.C. Rich guitars from the past. Their tones blend vintage depth with contemporary attitude, and the exquisite feel of their three-piece necks represents more than 35 years of design evolution. ■

COM	
IMMENSE LOOKS, BLAZING PICKUPS, FAST PLAYABILITY	THEY COULD BE A LITTLE CLEANER

TOTALLY TUBULAR

Epiphone So-Cal 50H amp and So-Cal 412SL cabinet

By CHRIS GILL

FEW THINGS in life are more satisfying than plugging into a tube-driven stack. But ever since Jim Marshall first conceived the concept of piggybacking a high-powered amp on a 4x12 cabinet, this pleasure has come at a rather steep price. A few affordable oddities emerged from third-world and communist-bloc factories over the past decade or so, but by the time you replaced their easily breakable plastic jacks, scratchy pots and other low-quality components, you probably would have saved more time and money building the amp yourself.

With the introduction of their new So-Cal 50H amplifier head and accompanying So-Cal 412SL slanted 4x12 cabinet, Epiphone has broken the price barrier by offering an all-tube 50-watt half stack for a street price well under \$1,000. To keep its price at a minimum, the amp is manufactured in China, but it was designed and engineered "in a two-car garage in Long Beach, California," according to the proclamation boldly printed on the amp's back panel. Sturdy components, solid construction and Epiphone's devotion to quality control assure that this amp will provide none-crunching tone for years to come.

FEATURES

Although the So-Cal 50H amp head's price is about as low as possible, this is anything but a no-frills amp. It offers features and functions that pros demand. Dual EL34 tubes provide 50 watts of power, while five 12AX7 tubes drive the preamp and spring reverb sections. In addition, you can switch between the full-on assault of 50-watt pentode operation or the lower volume, but still-furious snarl, of its 25-watt triode mode. A solid-state rectifier keeps bass frequencies tight and focused and eliminates the tone-sucking power sag common with tube rectifiers.

The So-Cal features two channels and is ideal for clean and overdrive tones; channel 2 has level and gain controls for dialing in any desired amount of distortion from crunch to sizzle. A footswitch jack is provided for changing channels with an optional footswitch. Both channels share the three-band EQ (bass, middle, treble) and presence and reverb controls, but channel 2 also has

All-tube spring reverb

Contour control provides plenty of mids and bass volings for channel 2

Eminence Lady Luck 12-inch speakers are custom-voiced for the So-Cal 50H amplifier

EPHOPHNE SO-CAL 50H AMP AND SO-CAL 412SL CABINET

MAP: So-Cal 50H, \$499.99; So-Cal 412SL, \$399.99; EPA-FSB footswitch: \$23.99

MANUFACTURED BY: Epiphone, epiphone.com

SO-CAL 50H HEAD

FRONT PANEL

CONTROLS: On/Off switch, Standby switch, Presence Reverb, Bass, Middle, Treble, Independent/Interactive EQ switch, Level (channel 2), Contour (channel 2), Gain (channel 2), Channel 1/2 SW TCH, Volume (channel 1)

INPUT: Guitar

REAR PANEL

CONTROLS: 50/25-watt switch
OUTPUTS: 1x16 ohm, 2x8 ohm, 2x4 ohm

SO-CAL 412SL CABINET

SPEAKERS: 4x12 Eminence Lady Luck
POWER HANDLING: 280 watts
CONSTRUCTION: Closed-back birch-ply cabinet

EPA-FSB FOOTSWITCH
CONTROLS: Channel selection and reverb

a contour knob for dialing in a dramatic range of distinctive midrange and bass tones. An EQ switch lets you select either independent or interactive EQ modes. In the latter mode, each tone control affects the other. For example, boosting the treble control also rolls off some bass. Independent EQ operates like the tone controls on a mixer, where the bass, mid and treble knobs boost specific frequencies.

Whether you want to use the So-Cal 50H in a half- or full-stack configuration, its rear panel provides a single 16-ohm, two eight-ohm and two four-ohm speaker outputs for connecting a wide variety of speaker cabinets to the amp. The matching So-Cal 412SL 4x12 is an excellent companion to the So-Cal 50H head, featuring four specially designed Eminence Lady Luck 12-inch speakers that can handle up to 280 watts and deliver smooth, honking mids, shimmering highs and taut low end. Like the head, the speaker cab features tough vinyl covering that looks like leather and metal corner reinforcements to prevent damage. Though available only in a slant cab at review time, the 412SL will be offered in a straight version in 2007.

PERFORMANCE

The So-Cal 50H may not cost much, but it sure sounds expensive. While it may not be as flexible as a mega-channel

boutique beast with multiple gain stages, it covers the gamut of "meat 'n' potatoes" tones that players rely on most, from raunchy overdrive to classic metal crunch. Channel 1 is ideal for clean and biting blues tones, delivering punchy power tube distortion that kicks in when the volume control is just below 12 o'clock. Plug in a Strat to enjoy some Stevie Ray sting, or a Tele for classic Keef jangle, and crank up the reverb for some Dick Dale surf riffing.

Channel 2 produces the amp's best modern metal tones with the independent EQ setting, which allows you to scoop out some mids and crank the bass and treble. Switch over to the interactive EQ setting and you could probably fool the most diehard Marshall fan in a blindfold tone test, especially if your Priest/Maiden riffs are up to snuff.

THE BOTTOM LINE

The features and tone of the So-Cal 50H are unmatched at its price. Whether you're looking for a first amp or a new addition, the So-Cal 50H with its matching 412SL cabinet is a worthy choice that offers more bang for the buck than a case of budget blasting caps. ■



CON	
AFFORDABLE, VERSATILE FEATURES, CLASSIC TONES	BOTH CHANNELS SHARE EQ SECTION



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THE HUMAN TOUCH

Rocktron Cyborg Digital Destiny digital delay pedal

By EMILE MENASCHÉ

ROCKTRON'S CYBORG Digital Destiny is a bit of a paradox. On the one hand, this floor pedal delivers studio-quality tone, courtesy of its Motorola DSP engine, with eight instant-access presets. It has an intuitive tap tempo control, and individual knobs let you refine the presets by adjusting delay time, repeats and wet/dry mix. The unit runs on an included power supply, so there's no fussing with batteries, and it sports Rocktron's HUSH noise reduction technology. Even the old-school LED display is efficient and easy to read.

On the other hand, you need a MIDI controller (such as Rocktron's MIDI Mate) to change presets by foot as well as to access all the pedal's 64 presets. But as Rocktron notes, the

ROCKTRON CYBORG DIGITAL DESTINY

LIST PRICE: \$279.00

AVAILABLE AT:

Rocktron
Rocktron.com

CONTROLS: Preset, Time, Repeat, Level, Hush On/Off

FOOTSWITCHES: On/Off, Tap/Store

OTHER: Eight user-modifiable presets (64 total with MIDI controller), fully MIDI programmable and controllable with compatible controller

Cyborg is not a budget pedal, so a more professional-minded audience is obviously the target here.

FEATURES

EACH OF THE Digital Destiny's eight factory presets recalls a different delay mode. Presets one through five let you set delay time as a fraction of the current tempo: either an eighth note (maximum delay time 500ms), a triplet, a quarter note, a half note or a whole note (maximum delay time two seconds). I like this approach, because it lets you think in terms of patterns and musical expression and then use the tap switch to set the actual delay time.

The final three presets—hold delay, PHAZDLY (phase delay) and reverse—are less conventional. Hold delay may well be the Cyborg's outstanding feature you can play along with the hold feature

on before you actually start recording in the loop, making it easier to sync with the tempo and create a usable backing loop. PHAZDLY adds modulation to the sound, while reverse delivers, as you would expect, a backward tape-type sound.

THE BOTTOM LINE

THE CYBORG is sturdily built, sounds incredible and is easy to use. It loses some points for requiring MIDI gear to gain full access to its features, but its calling card is superior tone that preserves the nuances of your instrument. The hold feature is outstanding too, a nice bonus for what would otherwise still be a strong workhorse delay. ■

EXCELLENT SOUND, EASY-TO-USE TAP TEMPO FEATURE, GREAT HOLD FEATURE, CREATIVE REVERSE DELAY	CON MIDI CONTROLLER REQUIRED TO ACCESS ALL PRESETS, SPECIAL MIDI CABLE REQUIRED, SOLD SEPARATELY
--	--



Built-in HUSH noise-reduction circuitry

Tap Tempo control allows you to tap out delay time

PLAYING THE MARKET

INTERNAL ORGANS

BUZZ BIN

SAMURAI SURGE *Keeley Electronics Katana Clean Boost pedal*

Boosting a guitar's signal is easy, but it takes a sophisticated device to do it without adding distortion or affecting tone and response. One of the few pedals to actually achieve this is the hard-built Katana Clean Boost, from Keeley Electronics.

The secrets to the Katana's practically limitless headroom are audiophile-grade

components and a specially designed I.C. known as a charge pump. This muscular circuit doubles the nine-volt input voltage to 18 volts before a set of FET transistors smoothly amplifies the sound.

The Class A Katana has a single side-mounted push-pull pot that lets users adjust the amount of boost with their

foot. Pushing in the pot places the pedal in Pure Clean mode, where you get a healthy dose of clean boost. Pulling it out puts the Katana in High Gain mode, giving your tone a little

KA-CHING!

LIST PRICE: \$179.00

AVAILABLE AT: Robert Keeley Electronics, Inc., robertkeeley.com

tube grit just this side of overdriven.

Tested through a host of amps, the Katana was supremely transparent, offering everything from mild lift to radical boost.

while it maintained the precise nuances of my attack. It's like getting more from your amp without maxing out your gain. No wonder the Katana has found a place in the pedal boards of Z.Z. Top's Billy Gibbons and Anthrax's Dan Spitz, among many others. —Eric Kirkland



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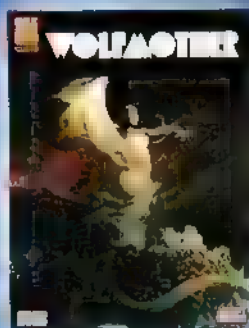
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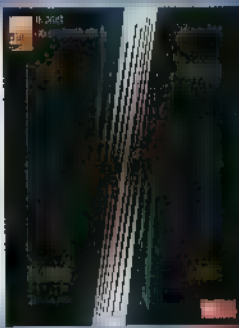
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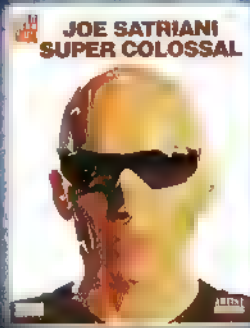
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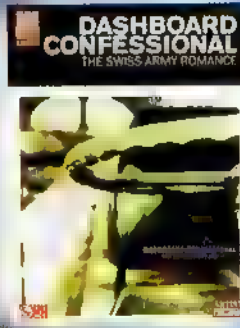
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**Basson Sound
BGA1 guitar
amplifier**

The Basson Sound BGA1 is a two-channel, foot-switchable, Class A/B all-tube guitar amplifier head rated at 120 watts. The BGA1 has an interactive EQ, an all-tube send- and return-controllable effect loop, point-to-point wiring, silver Teflon wire and military-grade metal film resistors. The amplifier also employs four Sovtek 12AX7A preamp tubes and four Sovtek 6CA7 power tubes. It is available in black Tolex covering, with a black or grey mesh face.

List Price: \$1,595.00

Basson Sound,
bassonsound.com



**Frontier Design Group
AlphaTrack DAW controller**

The AlphaTrack is a DAW controller that combines a set of intuitive tactile controls in a compact design. AlphaTrack has a 100mm touch-sensitive motorized fader that provides true 10-bit resolution for smooth and precise level control and three touch-sensitive encoders that provide quick control of track and plug-in parameters, pans, sends, EQ, plug-ins and automation. A 32-character backlit display provides detailed information in response to encoder movement. Other features include transport controls, and buttons on each track for record, solo and mute. AlphaTrack connects to your computer via USB cable, is compatible with Windows XP and Mac OS X (including Intel Macs) and works with applications such as Pro Tools, SONAR, Reason, Cubase SX/SL and Nuendo. Support for more applications will be added regularly.

List Price: \$249.00

Frontier Design Group, frontierdesign.com



**ESP Guitars
ESP Wilton and LTD
MW-600 Michael
Wilton Signature
Series guitars**

Michael Wilton, a founding member of metal band Queensrÿche, has designed his first signature guitars for ESP: the ESP Wilton and LTD MW-600. Both models have an alder body in a familiar double-cutaway body shape, with a unique black finish with a custom skull graphic that Wilton defined for his original ESP Custom Shop version. Both models have a bolt-on maple neck with a 25 1/2-inch scale and a maple fingerboard with 22 extra jumbo frets and diamond-shaped inlays. Other features include an original Floyd Rose tremolo, Sperzel locking tuners, Seymour Duncan JB/59 pickups and chrome hardware.

List Prices: LTD MW-600, \$1,299.00; ESP Wilton, \$3,199.00
ESP Guitar Company,
esp guitars.com



Levy's Leathers Gothic Series guitar straps

Levy's new gothic line of leather guitar straps offer a glimpse into the dark side, featuring skulls, bats, spider webs, crosses and other gothic symbols and designs in black, burgundy and red colors. All straps are adjustable from 47 to 55 inches and are available in extra-long (XL), which adds 12 inches to overall length.

List Price: \$63.80

Levy's Leathers, levysleathers.com



Big Rock Engineering Cord Lok System

The Big Rock Engineering Cord Lok System extends cord life and prevents damage to jacks and associated mounting hardware. The cord is locked to the end button to create an adjustable, stress-relief loop. The nylon oval lock snaps on all Fender-type strap-end buttons and has no metal parts to scratch your guitar's finish. Cord Lok is also compatible with Dunlop and Schaller strap locks, with which it functions as a cord lock only. Cord Lok System is available as an upgrade kit, with two locks, two deep-penetrating stainless-steel mounting screws, two end buttons in standard colors and finishes and four cable ties.

List Price: \$8.00

BigRock Engineering,
bigrockeng.com



DigiTech RP250 modeling guitar processor

The new RP250 modeling guitar processor gives guitarists fast access to 21 amp/preamp and acoustic guitar models, 14 speaker cabinet models and 54 effect models. Real-time control is provided via two footswitches, four buttons, four encoders and an expression pedal. A six-character LCD provides at-a-glance visibility under the most challenging stage-lighting conditions. The RP250 is equipped with 60 user and 60 factory presets, a built-in drum machine featuring 60 professionally programmed patterns and high-quality drum kit sounds and a chromatic tuner with drop-tuning options. USB connectivity provides two-in/two-out recording capabilities and preset editing using the downloadable X-Edit editor librarian software for PC and Mac.

List Price: \$229.95

DigiTech, digitech.com

LAMB CURRY

Jackson Pro Series "Dominion" Mark Morton signature guitar

By ERIC KIRKLAND

LAMB OF GOD'S Mark Morton is known as a monster guitar player. His precise rhythm strokes, rapid-fire riffs and deft incorporation of unconventional chords fuel the band's harmonious hardcore assault.

But what most don't know is that Morton is also a player of blues and country when he's off the road from touring (see "Metal Edge" sidebar). So when he sat down with Jackson to discuss the creation of a signature guitar, versatility was chief among his design goals. The result of that collaboration is the Jackson Pro Series "Dominion," a short-scale guitar based on Jackson's award-winning Sweet-Tone design, with distinctive classic looks and very modern features.

FEATURES

IF YOU DIDN'T KNOW anything about Lamb of God, the Dominion's spec sheet might lead you to believe Morton is a jazz-fusion or blues specialist. The guitar is entirely built around the goal of maximizing resonance and volume, without affecting tonal stability. This is largely accomplished through the mahogany body's tuned tone chambers, which help to keep the tone open and clear, even with the harshest distortion. A real quilted maple cap tops the partially hollow body and adds to the guitar's clean note definition.

Jackson created a chunky, vintage feel for the Dominion's 24 3/4-inch-scale mahogany neck. Graphite rods add stability to the neck-through construction, and the strings are anchored on locking Sperzel tuners. The heavy ebony fingerboard has a compound radius, which makes chords comfortable to grip in the low positions and technical artistry easier as you move up the neck. I also like that the 22 frets are side filled, making it unlikely

that they will ever present a sharp edge. Extra eye candy includes an inlaid Jackson headstock logo, pearloid tuner buttons and shark's eye abalone and pearl inlays.

Although most metal players load their guitars with high-output pickups, a set of sweet Seymour Duncan 59s maintain this guitar's modern-vintage vibe. Miniature switches on the guitar tap each pickup, so that players can turn the PAF-inspired 59s into smoky single-coils, and each pickup has its own volume and tone control.

PERFORMANCE

THE SEYMOUR DUNCAN pickups delivered the Dominion's delightful tones to my Mesa Rectifier without overemphasis or harmonic exaggeration. Highs were full, harmonics punched out of the guitar with the same strength as fretted notes, and the bass was free of mud. The guitar's dynamic abilities and round tone were especially prominent beyond the 12th fret. But this wasn't just a grand instrument through a wall of distortion. Tapping the pickups tamed the output sufficiently to give the guitar a beautiful and raunchy Keith Richards-style crunch through my Fender Vibro-King and Mesa Lone Star. Once I dialed in my amps' best clean settings, I was also extremely impressed by the Dominion's ability to create thick country and blues tones.

THE BOTTOM LINE

METAL-PLAYING ASIDE, the Jackson Dominion Mark Morton signature guitar is a fantastic instrument. It's acoustically powerful, extremely versatile and sounds as good through a Rectifier stack as through a blackface combo. ■

COM	
GREAT FOR ANY STYLE, CLEAR TONES, CHAMBERED BODY	NO TREMOLO

**JACKSON PRO SERIES
"DOMINION"
MARK MORTON
SIGNATURE GUITAR**

LIST PRICES:
Transparent color (as tested), \$1,857.13; satin black, \$1,642.04

MANUFACTURER:
Jackson Guitars, Inc.,
jacksonguitars.com

ORIGIN: Japan

BODY: Chambered mahogany with quilt maple top

NECK: Neck-through mahogany with patented graphite rods for stability

FINGERBOARD:
Ebony with 12 to 16 inch compound radius

FRETS: 22 jumbo frets

HARDWARE: Chrome

CONTROLS: 2 Volume, 2 Tone for neck and bridge pickups, coil tap switches

BRIDGE: Schaller 456 fully adjustable bridge and anchored tailpiece

PICKUPS: Seymour Duncan '59 Humbucking Pickups

ADDITIONAL FEATURES: Shark-eye block position inlays, mother-of-pearl "Jackson" headstock inlay, knurled chrome control knobs

Sperzel pearl button locking tuners

Compound radius ebony fingerboard with shark-eye inlays and 22 jumbo frets

Seymour Duncan 59 humbucking pickups with coil tap switches



Chambered mahogany body and flame maple top in River Bed finish (shown)

METAL EDGE



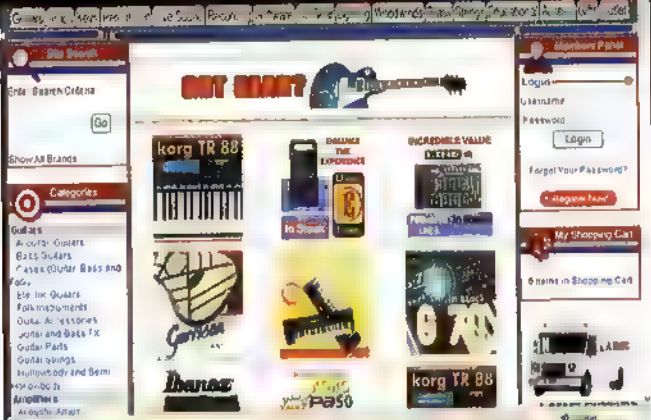
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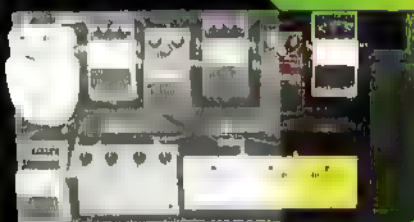
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AMBER WAVES

Morgan Monroe M-50V acoustic guitar

By CHRIS GILL

IF YOU HAVE \$1,000 to spend on an acoustic guitar, there is no shortage of models competing for your hard-earned dollar. Even the big boys like Martin, Taylor and Guild offer guitars within this price range. But if you want something that offers classic tone, vintage-inspired design and the flashy looks of a top-of-the-line instrument, your choices are pretty limited.

Which puts the new Morgan Monroe M-50 in a class of its own. The acoustic boasts a stunning abalone leaf-and-vine fretboard inlay as well as abalone inlays surrounding the headstock and top of the body. Even though it's a brand-new instrument, the M-50 exudes the vibe of a vintage flattop box from the warm glow of its amber-colored top to its comforting tone. Almost everything about this guitar, from the attention to detail in the craftsmanship to its materials, screams "high-end." Everything, that is, except its price

FEATURES

THE OVERALL DESIGN of the M-50 is similar to that of another famous dreadnought from a company whose name begins with "M." The M-50 is constructed from the classic combination of solid Sitka spruce (top), solid Indian rosewood (back, sides), mahogany (neck) and ebony (fretboard, bridge), and the forward-shifted scalloped X bracing is based on a beloved prewar pattern. The binding and bridge pins may be ivory instead of real ivory, but at least you can sleep comfortably at night knowing no elephants or whales were harmed while making this instrument.

The M-50's scale length is the standard 25.4 inches, the nut width is 1 3/4 inches, and the 20-fret neck meets the body at the 14th fret—no surprises here. There's even a Thirties-style diamond volute on the back of the headstock. But one significant difference from a vintage guitar is that you have a choice of neck profile: either a V-shaped version (the M-50V, which is the model tested here) or a rounder D shape (the M-50D).

Other features include a vintage style "Palomino"-pattern pickguard, a compensated bone saddle and bone nut, and Kluson-style butterbean tuners. While the tuning pegs certainly fit the vintage aesthetic as far as looks go,

they are sealed and have the smooth feel of more modern tuners. A her-ringbone rosette and two-tone check erboard back center strip seal the deal in the M-50's classic-inspired styling.

Workmanship and materials are above average, especially for a guitar in this price range. The grain on the top is narrow and straight and the Indian rosewood has a gorgeous root beer-brown hue. The ebony fretboard is smooth and lacks the pits commonly encountered with cheaper grades of ebony. Even the abalone exudes a luminescent blue-green tint.

PERFORMANCE

THE M-50 HAS the dreadnought sound down pat. The tonal qualities players expect—big and commanding bass, full and round mids, chiming highs—are there in abundance. It pumps out ample volume, and if you strum it hard it delivers that distinctive dreadnought compressed "overdrive" that rhythm players love. Like a classic flattop it's also a flatpickers delight: picked single-note lines cut through clearly and with authority.

Whereas some vintage acoustics can be a struggle to play, the V-shaped neck on the M-50V strikes a comfortable balance between the exceptionally fast playability of a slim neck and the tonal heft that a thicker, deeper neck profile supplies. The narrow frets ensure accurate intonation, and their profile is just high enough to let you know they're there but not too high so they won't slow down your licks. The vine fretboard inlay may initially provide some confusion to guitarists who play by sight, but standard side-dot position markers adorn the neck binding to help players find their way.

THE BOTTOM LINE

EVERYTHING ABOUT THIS guitar is pure class, from the tasteful wooden banner logo on the headstock to its timeless tone. Morgan Monroe guitars, banjos and mandolins have generated a buzz amongst bluegrass players for a while, and now is the time for players of all styles to discover what a great value their instruments offer. ■

MORGAN MONROE M-50V
ACOUSTIC

LIST PRICE: \$990.00

MANUFACTURER:
Morgan Monroe;
morganmonroe.com

SCALE LENGTH:
25.4 inches

FINGERBOARD: Ebony

RADIUS: 16 inches

FRETS: 20

BODY: Solid Sitka
spruce top, East Indian
rosewood back
and sides

NECK: Mahogany

BRIDGE: Ebony

PICKUPS: none

ADDITIONAL
FEATURES: Tree of Life
inlay (abalone vine
with abalone trim),
prewar-scalloped
X-Forward bracing,
Kluson-style butter
bean tuners, Japanese
ivoryoid binding and
bridge pins, dovetail
neck joint, available
with standard neck
(M50) or modified
V-neck (M50-V)

43mm bone nut

Abalone Tree of
Life inlay

"AA" 3.0mm solid
Sitka spruce top

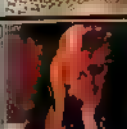


CON	
VINTAGE LOOKS AND TONE, VERY REASONABLE PRICE, EXCEPTIONAL PLAYABILITY	VINE FRETBOARD INLAY MAY DISORIENT SOME PLAYERS

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NATIVE INTELLIGENCE

Matt Bruck points a guitar tech hopeful in the direction of higher achievement.



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FLOYD ROSE
CD-ROM SEGMENT

DUE TO A manufacturing error, the Tech Education video mentioned in last month's column was not included on the CD-ROM. It is included on this month's disc and posted on the *Guitar World* web site at guitarworld.com/lessons.

As I mentioned in that column, the video is the first of three segments that will focus on routine maintenance for Floyd Rose locking tremos. For the demonstration, I was joined by Adam Reiver of Floyd Rose marketing, who is an expert on Floyd Rose locking trem systems. Look for parts two and three on the March and April CD-ROMs. By the conclusion of these three segments, all Floyd users should be better informed about how to care for and maintain their locking tremos and get the ultimate performance from them.

Can an average Joe become a guitar tech? I am not a guitar god, but I really enjoy music and the guitar players. Our local music store doesn't have much to offer, except for guitars and drums lesson. Any suggestions on how to get started?

—Seng Lavan,
via email

I think anyone can become a guitar tech if he has the proper motivation. I became a guitar tech because I had a skill for taking care of my guitars. From the time I was 12 years old, I always took time to learn about my guitars and find out how they're built and why

they work the way they do. After a while, I realized that my knowledge and experience were valuable to other players; I could take care of other people's guitars the same way I took care of mine, and get paid. When I considered my alternatives—working in retail or performing other common jobs—the choice was a pretty easy (Incidentally, believe it or not, a lot of successful professional guitar techs don't play guitar.)

Today, more schools and educational programs than ever before are available to budding guitar techs. I suggest you do everything possible to gain hands-on experience and absorb all the information you can though every means available, including internships, school programs, workshops, books, magazines, videos, the internet, my book (*Guitar Gear 411*, from Alfred Publishing) and so on. Commit and dedicate yourself to the goal, and be relentless. If I can do it, you can, too! Check out these sites, and go kick some ass, dude!

Musicians Institute Guitar Craft Academy: mi.edu/programs/gca.htm
Famous Guitarmaker: cybozone.com/fg/become.html

Music Trader: musictrader.com/tech.html

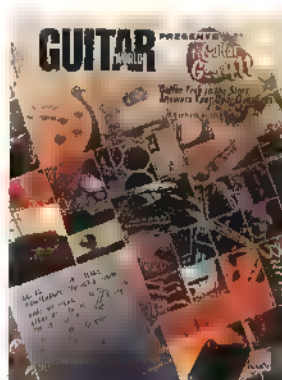
Guild of American Luthiers: luth.org/schools.htm

What is the deal with the Buzz Feiten tuning system? How much of a difference does it make? If it is noticeable, why don't more guitar manufacturers offer a compensated-nut setup?

—Conall McCarthy
Redondo Beach, CA

Ever notice that certain chords and positions sound a little out of tune? This is not your imagination. A typical guitar's scale and the position of its frets are vital to correct intonation. Unfortunately, our system is not perfect, resulting in a slight but inherent quality of imperfect tuning (though it varies from guitar to guitar, as some intonate better than others).

The Buzz Feiten tuning system was created to alleviate this inharmonicity.



Guitar Gear 411 by
Matt Bruck the
guitar tech's bible

with, whereas most acoustics have factory-set nonadjustable intonation

I think the reason more manufacturers have not adopted the system is because it needs to be licensed, which requires the payment of a fee. Bottom line, it adds cost to guitars, which in turn increases the price to consumers. You can find plenty of information about the Feiten system on the internet. It's certainly worth 15 minutes of your time with a search engine to learn a little more about the traditional tuning system and the Feiten system.

I have been told several times that I cannot install an active and a passive pickup in the same guitar. Is this true? What if I were to install a two-way switch rather than a standard three-way? That way, the two pickups would never be in the circuit at the same time, and there would not be an impedance mismatch. The only part of the circuit they would share would be the output jack. Does this make sense, or am I way off base here?

—Shoe,
Jacksonville, FL

Great question. It's true that you can't have an active and a passive pickup in the same circuit. An active pickup uses a 25k pot, while a passive uses a 250k or 500k pot, hence the impedance issues. However, it's also true that you can have an active and a passive in the same guitar as long as the active and the passive circuits are isolated from each other. Isolating the circuits in the way you suggest seems perfect. While I've never conducted the experiment myself, I'm 95 percent sure it would work. If you thought you were off base, it may have been because you were standing directly on top of it. Well done, mate! ■

Matt (right) and Adam Reiver show you the ins and outs of Floyd Rose systems on the CD-ROM



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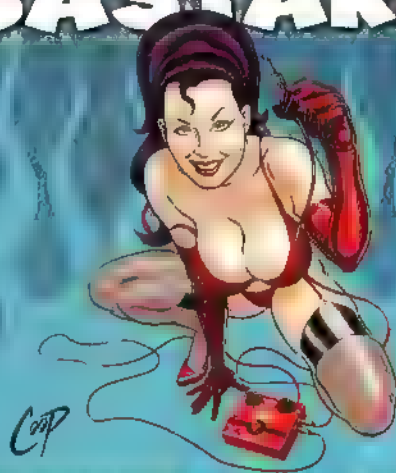
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Mike Adams from Georgia

Experience: I own it

Background: 34 Years Musician

Style of Music: Rock, Alternative, Blues

Aug 16, 2005 - Excellent value! Priced very low in my opinion, if you consider how much guitar lessons can cost, and how many you would need to cover this material. You can never know too much, so this fills in alot of blanks with me and took me to the next level of playing.

This man not only sells you a product but stands behind it and will answer questions you may have with it! Very cool! If you are serious about guitar, then you must have this!!! It's not a witches brew that you drink to become a good guitar player. It is a serious learning aid/tool. Practice makes perfect but only if you are practicing the right way.

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A reviewer, September 27, 2005, ★★★★★

Best Guitar Book Ever

This book will give you a better understanding of the guitar quicker than any other book - the CAGED approach (unique to the guitar) will help you not just learn specific chords and scales but how to form chords/scales all along the fretboard in all keys, quickly. Your understanding of the guitar will likely be far ahead of your ability to play the guitar, but what a nice position to be in!

Also recommended: Fretboard Logic III is the next step and just as good.

amazon.com

★★★★★ The Best There Is!,
Reviewer: Spyder "Art Bushkin"
March 31, 2003 (Vienna, VA USA)
This series is the "must read" for all guitarists, regardless of how long you've been playing. It's a "guided treasure map" to the logic of the fretboard (no pun intended). Once you understand the patterns, your playing and your versatility will improve immediately. I have over 50 guitar books, and this series is the one to buy, if you're buying only one.



"After years of wishing I could play, I decided I'm serious this time. A friend recommended your book, but I never saw it at any of the stores I happened to be at. The other day while browsing at Guitar Center I settled on a new book when suddenly another customer walked up and said, "If your looking for a book you have to get this one." It was Fretboard Logic SE." He was buying his third copy for a friend of his, and I bought a copy too. After just a few days with the book I am thrilled by your method and cannot wait to practice every day. Great system, and what a great marketing staff - satisfied customers - what a concept!"

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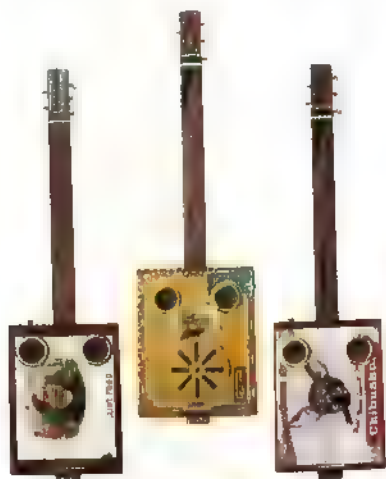
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They laughed when
I said they could have

Perfect Pitch

... until I showed them the simple secret
—and they heard it for themselves!



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The **true story** behind the worldwide
#1 best-selling ear training method

by **David-Lucas Burge**

It all started in ninth grade as a sort of teenage rivalry . . .

I'd practice and slave at the piano for five hours daily. Linda practiced far less. Yet somehow she always shined as the star performer of our school. It was frustrating.

What does she have that I don't? I'd wonder.

Linda's best friend, Sheryl, bragged on and on to me, adding more fuel to my fire

"You could never be as good as Linda," she would taunt. "Linda's got Perfect Pitch."

"What's Perfect Pitch?" I asked.

Sheryl gloated about Linda's uncanny abilities: how she could name *exact tones and chords*—all BY EAR, how she could sing any tone—from *memory alone*, how she could play songs—after just *hearing* them; the list went on and on . . .

My heart sank when the realization came to me. *Her EAR is the key to her success.* How could I ever hope to compete with her?

But it bothered me. Did she *really* have Perfect Pitch? How could she know tones and chords just by *hearing* them? It seemed impossible

Finally I couldn't stand it anymore. So one day, I marched right up to Linda and asked her point-blank if she had Perfect Pitch.

"Yes," she nodded aloofly.

But Perfect Pitch was too good to believe. I rudely pressed, "Can I test you sometime?"

"OK," she replied

Now she would eat her words . . .

My plot was ingeniously simple . . .

When Linda least suspected, I walked right up and

challenged her to name tones for me—*by ear*.

I made her stand so she could not see the piano keyboard. I made sure other classmates could not help her. I set up everything perfectly so I could expose her Perfect Pitch claims as a ridiculous joke.

With silent apprehension, I selected a tone to play. (She'll never guess FI, I thought.)

I had barely touched the key.

"F#," she said. I was astonished.

I played another tone.

"C," she announced, not stopping to think.

Frantically, I played more tones, skipping here and there all over the keyboard. But somehow she knew the pitch each time. She was AMAZING.

"Sing an E," I demanded, determined to mess her up. She sang a tone. I checked her on the keyboard—and she was right on!

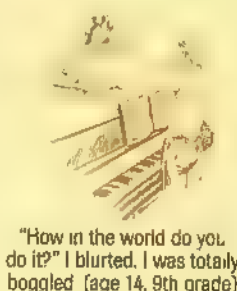
Now I started to boil

I called out more tones, trying hard to make them increasingly difficult. But she sang each note perfectly on pitch.

I was totally boggled. "How in the world do you do it?" I blurted.

"I don't know," she sighed. And that was all I could get out of her!

The dazzle of Perfect Pitch hit me like a ton of bricks. My head was dizzy with disbelief. Yet from then on, I knew that Perfect Pitch was real.



"How in the world do you do it?" I blurted. I was totally boggled (age 14, 9th grade)

I couldn't figure it out . . .

"How does she DO it?" I kept asking myself. On the other hand, why can't *everyone* recognize and sing tones by ear?

Then it dawned on me. People call themselves *musicians* and yet they can't tell a C from a C#? Or A major from F major?! That's as strange as a portrait painter who can't name the colors of paint on his palette! It all seemed odd and contradictory.

Humiliated and puzzled, I went home to work on this problem. At age 14, this was a hard nut to crack.

You can be sure I tried it out for myself. With a little sweet-talking, I'd get my three brothers and two sisters to play piano tones for me—so I could try to name them by ear. But it always turned into a messy guessing game I just couldn't win.

Day after day I tried to learn those freaking tones. I would hammer a note over and over to make it stick in my head. But hours later I would remember it a half step flat. No matter how hard I tried, I couldn't recognize or remember any of the tones by ear. They all started to sound the same after awhile; how were you supposed to know which was which—just by *listening*?

I would have done anything to have an ear like Linda. But now I realized it was way beyond my reach. So after weeks of work, I finally gave up.

Then it happened . . .

It was like a miracle . . . a twist of fate . . . like finding the lost Holy Grail . . .

Once I stopped *straining* my ear, I started to listen **NATURALLY**. Then the simple secret to Perfect Pitch jumped right into my lap.

Curiously, I began to notice faint "colors" within the tones. Not *visual* colors, but colors of *pitch*, colors of

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sound. They had always been there. But this was the first time I had ever really "let go"—and *listened*—to discover these subtle differences.

Soon—to my own disbelief—I *too* could name the tones by ear! It was simple. I could hear how F# sounds one way, while Bb has a totally different sound—sort of like "hearing" red and blue!

The realization struck me: **THIS IS PERFECT PITCH!** This is how Bach, Beethoven, and Mozart

could mentally envision their masterpieces—and know tones, chords, and keys—all by ear!

It was almost childish—I felt sure that *anyone* could unlock their own Perfect Pitch with this simple secret of "Color Hearing."

Bursting with excitement, I told my best friend, Ann (a flutist)

"She laughed at me. 'You have to be born with Perfect Pitch,' she asserted. 'You can't develop it!'"

"You don't understand Perfect Pitch," I countered. I showed her how to listen. Timidly, she confessed that she too could hear the pitch colors. With this jump start, Ann soon realized she had also gained Perfect Pitch.

We became instant celebrities. Classmates loved to call out tones which we would then magically sing from thin air. They played chords for us to name by ear. They quizzed us on what key a song was in. Everyone was fascinated with our "supernatural" powers, yet to Ann and me, it was just normal.

Way back then, I never dreamt I would later cause such a stir in the academic world. But as I entered college and started to explain my discoveries, many professors laughed at me.

"You must be born with Perfect Pitch," they'd say. "You can't develop it!"

I would listen politely. Then I'd reveal the simple secret—*so they could hear it for themselves*. You'd be surprised how fast they changed their tune!

In college, my so-called "perfect ear" allowed me to skip over two required music courses. Perfect Pitch made everything easier for me—my ability to perform, compose, arrange, transpose, improvise, and even sight read (because, without looking, you're sure you're playing the correct tones). And because my ears were open, music just seemed richer.

I learned that music is definitely a **HEARING** art. Oh, you must be wondering: *whatever happened with*

Linda? Excuse me, I'll have to backtrack.

It was now my senior year of high school. I was nearly 18. In these three and-a-half years with Perfect Pitch, my piano teacher insisted I had made ten years of progress. And I had. But my youthful ambition wasn't satisfied. I needed one more thing: *to beat Linda*. Now was my final chance.

The University of Delaware hosts a performing music festival each spring, complete with judges and awards. To my horror, they scheduled me that year as the *grand finale* of the event.

The fated day arrived. Linda gave her usual sterling performance. She would be tough to match, let alone surpass. But my turn finally came, and I went for it.

Slinking to the stage, I sat down and played my heart out with selections from Beethoven, Chopin, and Ravel. The applause was overwhelming.

Later on, I scoured the bulletin board, searching for our grades in the most advanced performance category. Linda received an A, which came as no surprise. I scored an A+.

Sweet victory was mine to my ears—mine at last!



Join musicians around the world who have already discovered the secrets to Perfect Pitch.

For 25 years, we've received letters from musicians in 20 countries:

- "Wow! It really worked. I feel like a new musician. I am very proud I could achieve something of this caliber!" *M.P., percussion*
- "Someone played a D major chord and I recognized it straight away. S.C., bass
- "Thanks. I developed a full Perfect Pitch in just two weeks! It just happened like a miracle!" *B.B., guitar/piano*
- "It's wonderful. I can truly hear the differences in the color of the tones!" *D.P., student*
- "I heard the differences on the mit-a-playing, which did, in fact surprise me. It is a breakthrough!" *J.H., student*
- "It's so simple it's ridiculous. M.P., guitar
- "I'm able to play things I hear in my head. Before, I could barely do it!" *J.W., keyboards*
- "I hear a song on the radio and I know what they're doing. My improvisations have improved. I feel more in control!" *J.B., bass guitar*
- "I feel like in singing and playing MY notes instead of somebody else's—like music is more my own. L.H., vocal guitar
- "What a boost for children's musical education!" *R.P., music teacher*
- "I can identify tones and keys just by hearing them and sing tones at will. When I hear music now it has much more definition, form and substance. I don't just passively listen anymore, but actively listen to detail!" *M.U., bass*
- "Although I was skeptical at first, I am now awed!" *R.H., sax*
- "It's like hearing in a whole new dimension!" *L.S., guitar*
- "I started crying and laughing all at the same time!" *J.C., music educator*
- "I wish I could have had this 30 years ago!" *R.B., voice*
- "This is absolutely what I had been searching for!" *D.L., piano*
- "Mr. Burge— you've changed my life!" *J.B., student*
- "Learn it or be left behind!" *P.S., student*

Now it's YOUR turn!

For 25 years now, musicians around the globe have proven the simple methods that David-Lucas Burge stumbled upon as a teenager (plus research at two leading universities—see www.PerfectPitch.com/Research)

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Matt Tuck, frontman for fast-rising Welsh shredders Bullet for My Valentine, explains the importance of his Jackson RR1T guitar.

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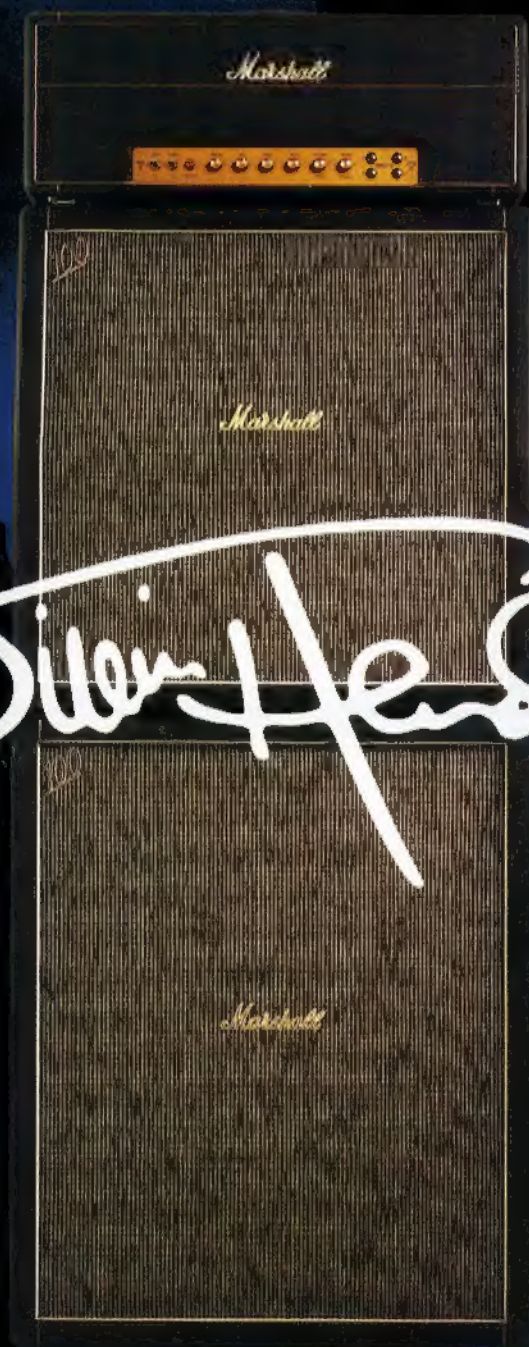
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